

PLUS CD-ROM Bumper collection of more than 300 plug-in filters!

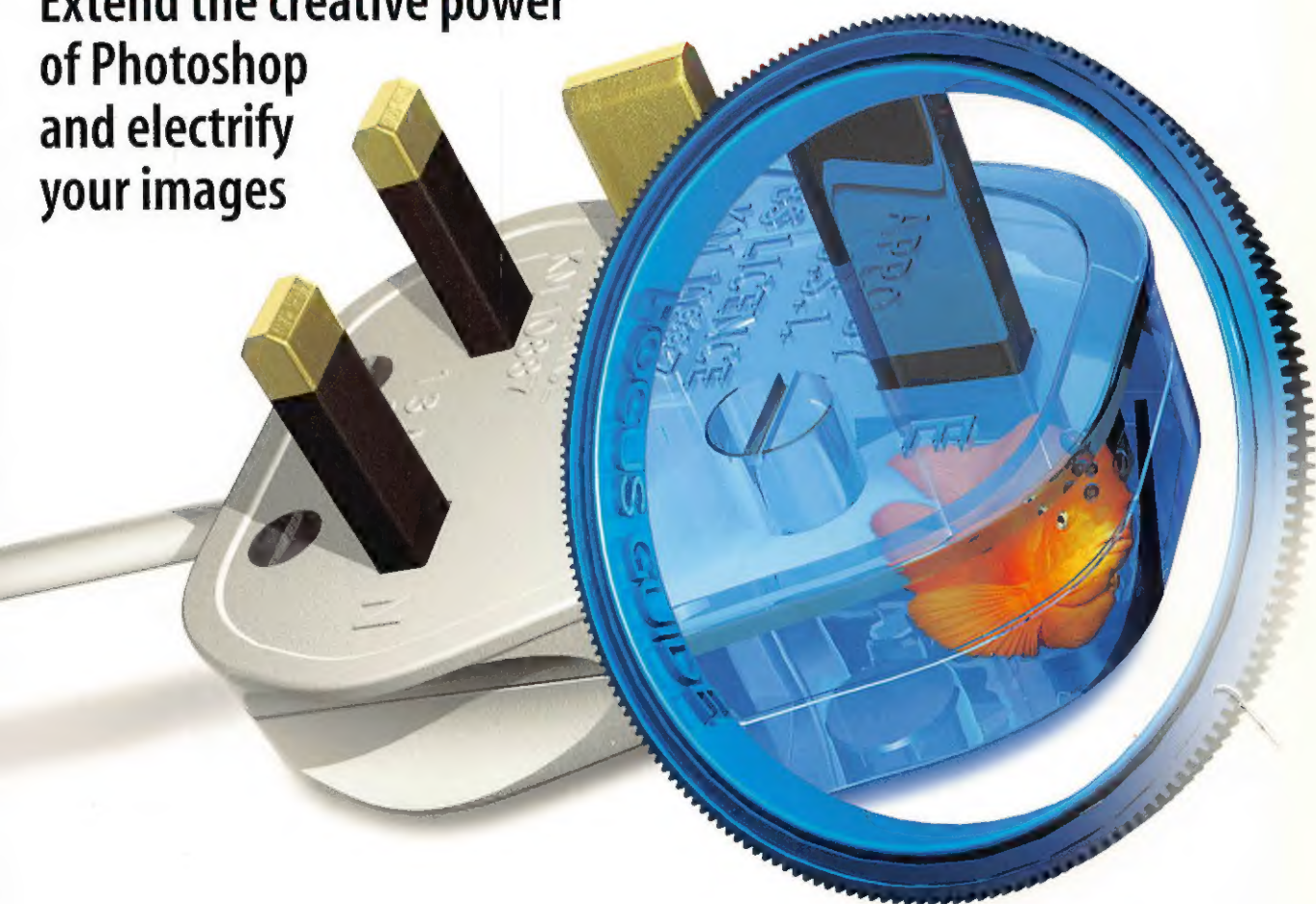
Adobe Photoshop

Third Party Plug-ins

Extend the creative power
of Photoshop
and electrify
your images



FocusGuide
From the makers of **Computer Arts**



**132 pages of easy-to-follow tutorials and expert advice
to help develop your Adobe Photoshop skills**



Plug 'em in and watch 'em go...

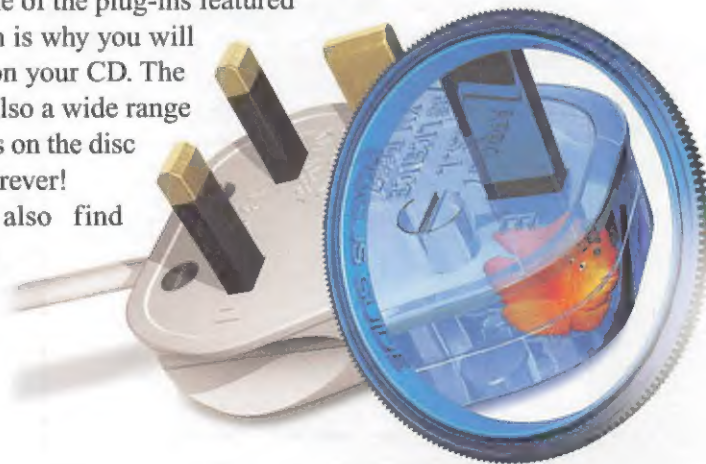
With the plug-ins on your CD and our expert advice, you're fully equipped to create even more stunning effects

Photoshop is such a powerful application that you're unlikely to exhaust its tools and features. Even experienced designers often discover new options and capabilities, but sometimes – no matter how hard you look – you just can't find a tool that will give you the result you're after. That's where a third party plug-in can be a life-saver!

Whether you're looking for a more dramatic motion blur, a more dazzling lens flare or even a realistic moon or sun, you'll find a plug-in to fit the bill. The most important thing is not to let your imagination be limited by the program's standard options; chances are that whatever crazy effect you can imagine, some equally crazy developer has created a plug-in to match!

In this issue of the Adobe Photoshop Focus Guide we'll show you how to use a selection of what we consider to be the best plug-ins currently available to produce some amazing effects. You'll find all the plug-ins that we've mentioned on your CD – just install them (see page 123 for further instructions) and with our help you'll be creating stunning effects with a minimum of effort! Some of the plug-ins featured are quite expensive, which is why you will only find demo versions on your CD. The good news is that there's also a wide range of fully functional plug-ins on the disc for you to use and keep forever!

On your CD you'll also find QuickTime video lessons which are ideal for getting you off to a good start, plus all the files you'll need to follow our step-by-step tutorials! It's the perfect package!





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Distributed through the UK Newstrade by
Seymour Distribution,
86 Newman Street, London W1T 3EX

Overseas Distribution by
Future Publishing Ltd.

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Telephone: +44 (0)870 442 0194
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Printed in the EU

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Finding your way

Our handy icons hold the key to a wealth of additional information. Here's what they all mean...

With so many third party plug-ins to choose from, it's been difficult to cram all the necessary information into this Focus Guide. That's why you'll find the special icons that occupy the margins so very useful.

As you leaf through the pages, you'll find a range of attractive symbols, each of which indicates an extra nugget of knowledge. The icons enable you to identify exactly what kind of information you're dealing with – for a guide to icon

categories, see below. These handy hints and tips are always relevant to the topic that's being discussed, and will help you develop your Photoshop skills that little bit faster.

Our writers are always experienced Photoshop experts who regularly contribute to our sister magazines, such as *Computer Arts*, *Computer Arts Projects* and *Digital Camera Magazine*. So you can rest assured that all the information they provide is both authoritative and thoroughly tried-and-tested.



On your CD-ROM

Many of the tutorial image files and the plug-ins themselves are included on your CD. Every now and then we remind you of this by flagging up the disc icon and listing what's on it. Handy, eh?



Take note

You'll find a number of these nuggets of knowledge scattered throughout the Guide. They're crammed with useful information that complements the main text perfectly.



Top tips

This indicates an expert tip. Anything sheltered beneath this icon is guaranteed to reveal a useful hint about using a particular plug-in, or about Photoshop's own tools, options and features.



Watch out!

The 'skull and crossbones' sign means proceed with caution. You'll find some important points outlined below this icon, which you should certainly take seriously.



Further information

We'd like to tell you absolutely everything, but there's just not enough space. Instead we refer you to other useful resources, such as websites and specialist books for further reading.



Links

When we refer to a website, we may pull out the web address in the sidebar to make it easier for you to read and remember.



Shortcuts

Carrying out common tasks again and again can get a little tedious. Our handy shortcuts show you how to carry out these tasks with a few deft key-presses, saving you lots of time and effort.

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Chapter 1

EYE CANDY 4000: GLOWS AND SHADOWS

In this chapter...

- ☐ Discover some good alternatives to native Photoshop filters
- ☐ Find out how the Shadowlab filter's dialog box works
- ☐ Learn how to create a basic perspective shadow effect
- ☐ **On the CD:**
A demo version of the Eye Candy 4000 plug-in set is included on your CD. Three of these (Glass, Marble and Shadowlab) are fully functional. The other 20 filters can be previewed, but not applied or saved

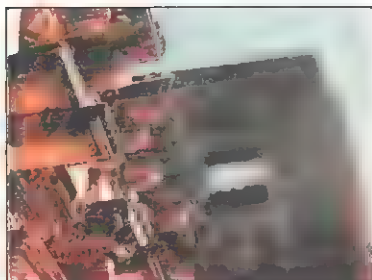
In this chapter we'll introduce you to filters from the Eye Candy 4000 range that produce glowing or shadow effects, and look at others that create noise, blur and smoke

The first filter we'll look at from the Eye Candy 4000 range is the Antimatter filter. This filter performs a controlled inversion on an image, and the two options in the dialog box allow you to adjust the filter to create a range of inverted images by controlling the brightness and saturation of the effect. Next is the Squint filter, which applies a blur effect with a difference. Unlike the Blur filters in Photoshop, the Squint filter produces a more natural blur effect. As the image is blurred, the filter produces rings around the details that simulate the effect you would get with a printed photograph. This filter is ideal for blurring out

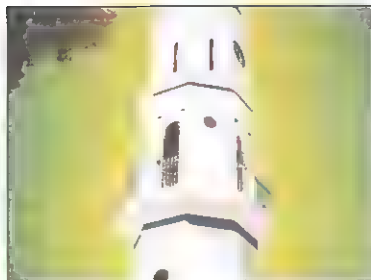
backgrounds and creating a narrow depth-of-field effect.

The Corona filter creates coloured swirling glowing effects from a selection, and is very useful for creating stylised text, or for adding a glowing effect around cutout images. The Cutout filter allows you to cut holes out of a image and add a soft drop shadow effect for a feel of depth. There is also an option to make the selection transparent, which makes it ideal for overlaying text on to images.

The Gradient Glow filter creates multi-coloured glowing effects around a selection. There is a list of gradients to choose from, or you can



Page 12 The Squint filter produces an excellent, natural-looking blur effect



Page 13 The Corona filter can be used to create a range of glowing edge effects



Page 14 The Gradient Glow filter is ideal for picking out areas of an image



Page 14 The HSB Noise filter can create all kinds of unusual, noise-based effects



Page 16 Create a basic perspective shadow effect with the Shadowlab filter



Page 17 The Smoke filter produces a range of stylised smoke effects

create your own and add them to the list. Again, this filter is ideal for adding to text or cutout images to create special effects. The HSB Noise filter produces a range of different noise effects by adjusting the hue, saturation and brightness values. There are also three patterns to choose from, and the effect can be stretched in a horizontal and vertical direction. This filter can be used to apply colour changes to an image, and add coloured noise to overlaid coloured lumps on an image.

Free shadows forever

The Shadowlab filter is the first of three free filters from the Eye Candy

4000 set on your CD. This is a highly versatile filter that can create perspective shadows. The filter has several options for setting up the right kind of effect, and the fact that you can pick up a tool to move, distort and add perspective manually is a real bonus. We take you through the process of creating a basic perspective shadow on page 16.

The final filter in this chapter is the Smoke filter. This effect is very complicated to create and make realistic. Initially the effect isn't very convincing, but when used on several layers with different settings which are then blended together, the results can be greatly improved.

The Antimatter filter

Turn black into white with the Antimatter filter, which inverts the colours in an image



Undo and Redo

The Eye Candy 4000 filter set allows you to undo and redo the settings made in the dialog box by using [Ctrl] or [Command]+[Z], as you would in any other program. This is a useful feature, as you can flick between two different settings to compare them before applying an effect.

The Antimatter filter has a similar effect to Photoshop's Invert command. It reverses the colours of an image so that black becomes white and so on. There are two options in the dialog box, for controlling the brightness of the inversion and the saturation of the colours. Both the Invert Brightness and Decrease Saturation options have a sliding range from 0 to 100 to adjust the intensity of the effect. Setting the Invert Brightness option to 50% or under will produce an image with low contrast, with the

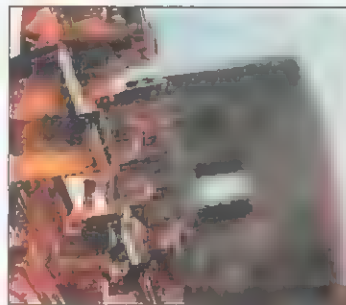
blacks and whites becoming grey in tone. The Decrease Saturation option will reduce the brightness of the colours in the effect to create a more subtle result. This option is useful for evening out the tones in the effect to produce a more balanced image that could then be used as a background, with text or other graphics placed over it.

With both the options set to their maximum values, the Antimatter filter inverts the image completely, with very little colour depth apparent in the midtones.

THE SQUINT FILTER

This creates a blur effect similar to Photoshop's Motion Blur filter

The dialog box contains only one option; a Radius slider to control the strength of the effect with a range from 0.01 to 1.09cm. On a low setting the Squint filter gives a convincing photo-realistic background blur effect, as the edges in the image are pulled apart, creating circular patterns. As the slider is pulled to the right the image loses more definition, with the patterns created by the blur becoming looser and lighter. The Squint filter can be applied to a duplicate image layer, with a layer mask added to paint parts of the original image back in, or with a gradient mask to create narrow depth-of-field effects.



The Squint filter was applied twice to a duplicate layer with a layer mask to blur the right side of this image

The Corona filter

This filter creates a range of coloured glowing effects that can swirl and taper from a selection

The Corona filter is extremely versatile for creating a wide range of glowing edge effects from a selection or over an entire image. The options in the dialog box control the size of the glow and the flare effect, the length and distortion of the flares and the blur and opacity of the effect. There are three methods for choosing the colour of the effect; you can either select a colour from the Color Picker, use the foreground or background colours or select a colour from the Preview window. This filter is ideal for creating



The Corona filter has been applied to the outside of a selection around the church tower to create a swirling, glowing effect in the background

glowing text effects, or for adding a glow to a selected part of an image to make it stand out.



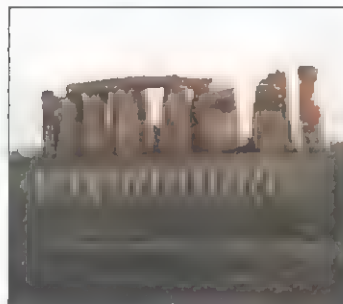
Multi-coloured glows

The Corona filter produces a more useful range of glowing effects than you can create in Photoshop alone. The only drawback is the single colour of the effect, but this can be enhanced by creating several different coloured glows with various option settings and blending them together. Alternatively, the effect can be filled with a gradient to colour it.

THE CUTOUT FILTER

Create cutout text effects, or put holes in your images

This filter creates the effect of cutting a hole in an image, adding a soft drop shadow to raise the effect above the background. The dialog box contains options for creating the drop shadow and selecting fill options for the cutout area. You can fill the area with solid colour, keep the original image or make the selection transparent; note that when the Make Selection Transparent option is selected the filter deletes the selected area. The effect needs to be used on a selection, or it will create a shadow around the edges of the image. It works best on a separate layer, with the selection made transparent to let the underlying layer show through.



The text in this image has been given a soft white drop shadow and made transparent to let the image through

The Gradient Glow filter

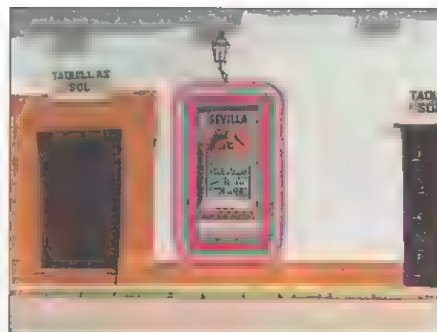
This filter produces similar multi-coloured effects to Photoshop's Outer Glow layer style



Random Seed button

Most of the Eye Candy 4000 filters have a Random Seed button in their dialog boxes. Clicking on this button changes the look of an effect by using randomly chosen starting points, but doesn't change the option settings. This option is most useful when using filters with a random element to them, such as Fire or Melt.

The Gradient Glow filter creates glows of coloured gradients around or over selections. The dialog box is split into two sections, with tabs for each section. In the Basic section you can control the size of the glow, the softness of the edges around the effect, the opacity and whether the effect fills the selection or just the outside edges. Then you click on the Color tab to choose a gradient from the list, or create your own by clicking under the gradient preview to add colours. You can also change the colours and arrange the



A multi-coloured gradient has been applied to the outside of the poster in this image; it's not very realistic, but it certainly makes it stand out

gradient to your preference. There's a separate Opacity slider to control the strength of the gradient.

THE HSB NOISE FILTER

This filter lets you apply a range of noise effects to an image

This filter creates patterns of noise based on variations in hue, saturation and brightness values. These are controlled by three sliders in the dialog box. A Pattern pop-up menu offers three options for the type of noise effect; Smooth Lumps, Smooth Fractal and Wrinkled Fractal. You can also control the width and height of the noise effect to create linear or round patterns. The range of effects varies from fine, speckled noise to large, soft lumps or linear streaks. This is a good filter for creating natural-looking surfaces, such as brushed metal or organic, moss-like effects. On its maximum settings the filter can produce some unusual lighting effects.



This image was created with the HSB Noise filter, and shows the results you can expect from high option settings

The Shadowlab filter

A valuable asset for anyone wanting to create shadow effects, including perspective shadows

This is one of the three fully-functional filters from the Eye Candy 4000 set included on the CD. The Shadowlab filter is a shadow generator that can create perspective shadow effects. The dialog box contains the usual options to set the angle, distance and blur of the effect, but with extra options to create the perspective effect. The ability of this filter to produce such a large range of effects is remarkable. The effect can also be manually adjusted using a pointer tool to create exactly the effect you are looking for. Creating



This is a basic drop shadow created with the Shadowlab filter. While it's ideal for text, this filter can also do a lot more besides

shadows that recede into the distance gives text, shapes or pictures a 3D look ideal for design purposes.



Constrained control

The Control Point tool is one of the most useful tools you will find in any dialog box.

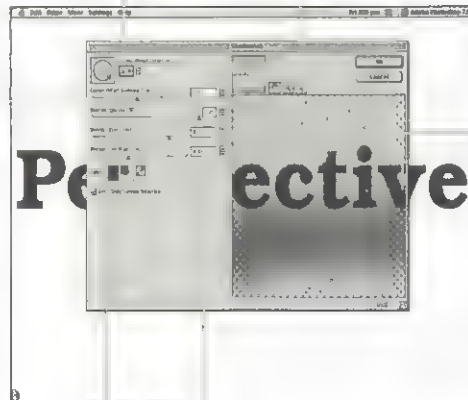
Once you have set up a basic shadow effect, you can use this tool to make the shadow any shape you want. By holding down the [Shift] key as you drag one of the points, you can constrain the proportions of the effect.

THE SHADOWLAB DIALOG BOX EXPLAINED

Center Offset Direction controls the direction in which the shadow effect points; you can use the circle, or type in a value for the degree of the angle.

Center Offset Distance determines the distance of the shadow effect from the selection, with a range from 0 to 2.18. Use the arrow buttons for fine-tuning.

The Overall Opacity slider controls the strength of the shadow effect, allowing you to create light or dark shadows ranging from 0% to 100% opacity.



The Control Point tool is used to adjust the perspective of the shadow effect, and can also be used to move and adjust the shape of the shadow.

The Overall Blur option applies a blur to the shadow effect. A value of 0 creates a sharp, dark shadow which becomes softer and lighter as the value is increased.

The Perspective Blur slider blurs the part of the shadow that is furthest away from the base of the shadow, creating a receding effect.

Creating a perspective shadow

Here we'll take you through the process of adding a basic 3D shadow effect to some text



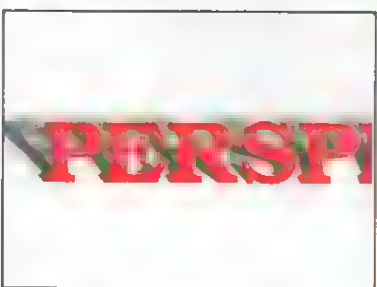
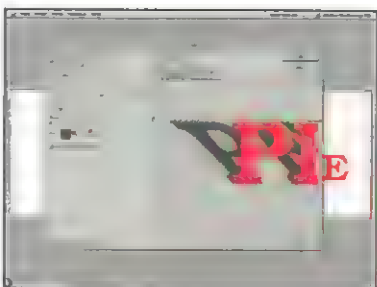
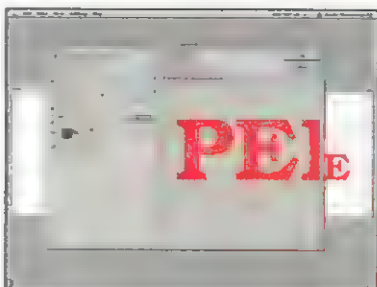
Take things further

To create an even more impressive 3D text effect, try giving the text a bevelled edge first. You can even add texture to your text to enhance the effect further. But remember that the text needs to be rasterized first, so make a duplicate just in case. Duplicating the text layer is also useful if you want to create the same effect for different words, as you can change the text but keep the bevelled effect.



And further still...

Try using the Warp Text command to create more unusual text effects before applying your shadow, or use the Free Transform command to give the text a sense of perspective first. The Shadowlab filter can also be used to create inner or outer glows, by deselecting the Draw Only Outside Selection checkbox to draw the shadow over the text.



Open the Shadow.psd file from the CD. This Photoshop document contains a Text layer that has been rasterized. You need to rasterize text before applying a shadow effect: the Shadowlab filter will ask you to do this before proceeding. Rasterized text is no longer editable, so it's a good idea to duplicate text layers first.



Now go to Filter > Eye Candy 4000 > Shadowlab, and in the dialog box set Center Offset Direction option to 135°. Drag the Center Offset Distance slider to 0, to make the shadow lie directly under the text. Set the Overall Opacity to 60%, Overall Blur to 0.00 and Perspective to 0.00 for now, then choose black for the colour. Make sure the Draw Only Outside Selection checkbox is ticked.



Select the Control Point tool and a box will appear around the text. Don't worry if the anchor points aren't visible, the box works just like the Free Transform command; you drag the corners or the centre of each side to change the shape. Hold down [Spacebar] to use the Hand tool and drag the preview over to the right. Click on the top-left corner of the box and drag it to the left to skew the shadow.



You'll notice that some of the option settings have changed. Don't try to change them back to the original settings, as this will change the shape of the shadow. Set the Perspective Blur option to 0.50 and click OK. Now you've seen how easy it is to create perspective shadows, you'll find there's no end to the types of shadow effects you can create with the Shadowlab filter.

The Smoke filter

This is a useful filter for adding natural or stylised smoke effects to text or images

As its name suggests, this filter creates a variety of smoke effects. The filter works on a selection and can be generated from the top or bottom edge of the selection. There are two sections in the dialog box, one to control the smoke effect and a second to set the colour of the smoke. In the Color section there is a list of colour gradients to choose that become available when the Natural Smoke checkbox is deselected. These colour gradients produce a more stylised effect, and can be adjusted by



The Smoke filter has been applied on two separate layers, with different settings, to create a stronger smoke effect in this image

moving the Color Stops and changing their colours to create your own gradients.



Where there's smoke...

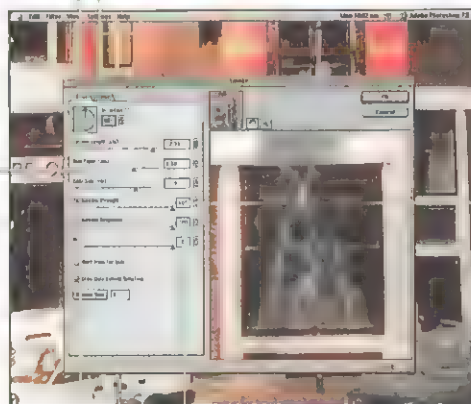
This filter works very well with the Fire filter to create natural-looking flame effects. Once you've created a fire effect, make feathered selections on separate layers to which you can add smoke effects. Using separate layers also allows you to blend the effect to achieve more intense results.

THE SMOKE DIALOG BOX EXPLAINED

The Column Length option controls the overall length of the smoke effect; you can create short, wispy smoke or long, billowing effects.

The Side Taper slider sets the size of the narrowing effect at the edges of the smoke. A high value produces a sharper tapering effect.

The Eddy Size slider determines the size of the swirling effect in the smoke, and also bends the column of smoke from side to side.



Clicking on the Color tab allows you to choose from several different colour gradients for the effect, or create your own colours.

The Turbulence Strength option distorts the smoke column, creating the effect of the smoke being blown about in the wind.

The Turbulence Roughness option distorts the Eddy Size and Turbulence Strength options further, creating detailed swirling effects.

EYE CANDY 4000: TEXTURE EFFECTS

There are some great texture-making effects in this set of filters. We'll guide you through their workings and highlight two of the best filters – they're free to keep on your CD

In this chapter we'll take a look at a range of filters that produce various texture effects. All of these filters produce very realistic effects that will appeal to both the novice and more serious user. We start with the Bevel Boss filter, which combines three filters from Eye Candy 3 in one dialog box. Because it specialises in producing bevelled edges, the Bevel Boss can produce better effects than you could achieve with Photoshop's native tools. You can also create your own bevel shapes in the Bevel Profile editor.

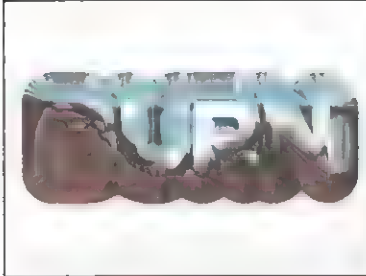
Next we'll look at the impressive Chrome filter, which creates some very realistic metallic effects. The

best option in this filter is the Reflection Map option, which reflects an image on to the surface of the effect. There is a list of preset images to choose from, and you can also add your own images to the list for personalised effects.

The Fur filter creates fur and hair effects that have many applications. On a simple level you could use it to create a quirky, hairy text effect. For more professional users it can come in handy for repairing areas of hair on portrait shots.

Free Glass and Marble filters

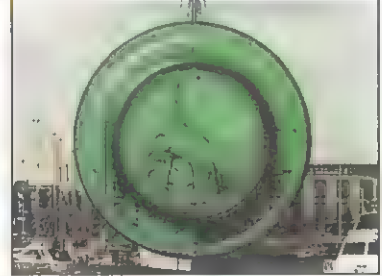
The Glass filter is the second of the three free filters from the Eye Candy



Page 21 If you want to create a realistic metallic effect, use the Chrome filter



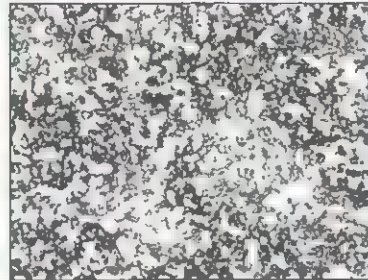
Page 22 Who needs a hairdresser when you can get creative with the Fur filter?



Page 23 The Glass filter creates realistic distortions of the underlying image



Page 24 The Glass filter is yours to keep – and just look at what you can do with it



Page 27 You can create marvellous effects with the free Marble filter



Page 29 Create four natural-looking grain effects using the Wood filter

range that's featured on the CD, and it's a splendid one too. This filter creates a layer of bevelled-edge glass over a selection. The dialog box has extensive options for replicating the properties of real glass, so the effect achieved is always pleasing. We've dedicated three pages to this filter, so you'll have a good understanding of what you can do with it in no time. There are two separate tutorials, which will guide you through creating a simple refracted image, and some more unusual effects.

The Marble filter is the third free filter from Eye Candy, and can be used to create a number of very

realistic marble effects. The Marble filter is fairly simple to use, so we've designed a tutorial to show you how you can use it to create more interesting, abstract patterns. This filter is ideal for creating stone-effect background patterns for desktops or websites.

The Wood filter is probably one of the best filters you'll come across for creating a natural effect. For this reason we've dedicated two pages to show you how to get the most out of it. With options for controlling effects such as knots and rings, the variety of different finishes the Wood filter can create is enough to impress even the most critical user.

The Bevel Boss filter

You can create an incredible range of bevel effects with this filter's fairly simple dialog box



Better than Photoshop?

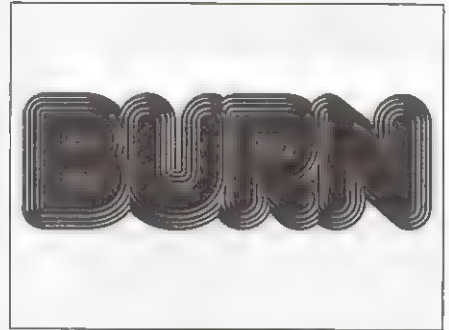
Although the Bevel Boss filter isn't as comprehensive as Photoshop's own Bevel and Emboss layer style, the dialog box is simpler and more user-friendly. The Bevel Boss filter is also better at creating carved wood effects, which work very well when used in conjunction with the Wood filter featured on pages 28 and 29.



Strange gradient effect

You can get some strange and interesting text effects when you set all the options in the Basic section to their maximum settings, with the Outside Marquee option selected. The filter produces large gradients around the text which change as you choose different profiles.

If you're looking to create a range of different bevelled effects, this is the filter for you. The Bevel Boss filter has three sections in its dialog box, one for adjusting basic settings like height and smoothness, another for creating the right kind of lighting effect and a third to choose the profile of the bevel. It also contains useful little options such as Darken Deep Areas and Shade Interior, which add colour to the parts of the selection that are not treated with the effect. The profile of the bevel is easily adjusted by clicking and



The Bevel Boss filter is ideal for creating stylised text for logos, giving an ordinary font an original and personalised look

dragging on the preview to add new points, so you can create your own bevels and add them to the list.

BEVEL BOSS DIALOG BOX EXPLAINED

IN THE BASIC SECTION the Bevel Height Scale option controls the amount that the bevel extends from the surface of the canvas.

THE BEVEL PLACEMENT option allows you to choose whether the bevel is applied inside or outside the selection.

THE DARKEN DEEP AREAS slider creates shadows on lower parts of the bevel, which is useful for carved effects.

IN THE LIGHTING SECTION, the Direction and Inclination options can be controlled by either moving the highlight on the sphere or by typing values into the text boxes.

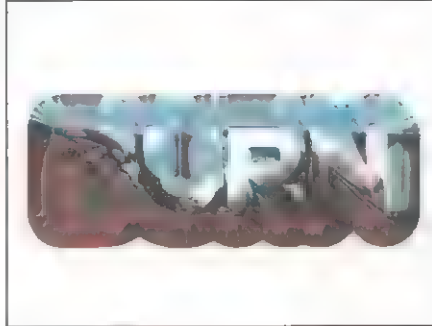
THE COLOURS for the effect are also chosen from this section.

IN THE BEVEL PROFILE section you can easily create as many different-shaped profiles as you like and store them for future use.

The Chrome filter

A very good metallic effect is generated by this filter, which can match any of its rivals

The Chrome filter can apply a range of realistic metallic effects to a selection. It's basically the same as the Bevel Boss filter, with the same dialog box split into three sections – Basic, Lighting and Bevel Profile. The main difference is the Reflection Map option. This is a list of TIFF files which are used to reflect images on to the surface of the effect. It's this option that makes the Chrome filter one of the best metallic effects filters you'll come across. Further options allow you to create a smooth or rippled surface



This metallic button effect was created with ease in minutes using the Chrome filter, but it would be impossible to create in Photoshop alone

effect, and to add a tint to the whole effect. This filter is ideal for creating metallic looking text for logos.



Surreal metal

Metal text effects are common enough – you'll have seen them in logo designs for car manufacturers or heavy metal bands. But if you're looking to create a more unusual image, try inverting the effect once it's been applied to create a more surreal metal effect. A duplicate layer set on Difference and reverted to normal colours produces an even stronger result.

CHROME DIALOG BOX EXPLAINED

THE REFLECTION MAP option holds a list of image files that are reflected on to the surface of the effect. Some of these thumbnail-sized images are of real scenes, such as Beach.tif and Outdoor.tif, while others are of gradients, like the Silver.tif and Zebra.tif files.

YOU CAN ADD your own images by dropping an RGB TIFF file in to the Reflection Maps folder in the Eye Candy 4000 Settings folder.

THE RIPPLE THICKNESS slider adds imperfections to the surface of the effect that create a lumpier texture.

THE RIPPLE WIDTH option smoothes out the lumpiness created by the Ripple Thickness option.

THE WHOLE EFFECT can be coloured using the Tint Color option in the Lighting section to choose a colour, or sample one from the document.



Silver and gold

The range of effects you can create with the Chrome filter is superb. From gold and silver to bronze and copper, with the right combination of option settings and a well-chosen colour to tint the effect, you'll be amazed at the results.

The Fur filter

Create a multitude of furry effects, or change the hairstyle of a portrait shot, with this filter



Furry grass

The Fur filter can be used for creating other effects apart from fur and hair. You could use it to create a grass effect by creating different green-coloured short fur effects on several layers and overlaying them.

The Fur filter creates a variety of different types of hairy textures, ranging from short, straight, thick fur to long, curly, flowing locks of hair. The effect is adjustable, with options to control the direction of the hair growth and the lighting that falls on to the effect. When the filter is used on a selection, the fur effect spreads a little further than the edges of the selection for a more natural-looking edge. When used on a feathered selection the effect fades out toward the edges, which makes it ideal for



The Fur filter is versatile and powerful enough to create fun, funky hairstyles on family portraits, or for more serious retouching work

blending. The filter is best applied on to several layers with different settings, which can then be blended.



Rainy day effect

The Fur filter can also be used to create the effect of rain on an image. Create a straight hair effect with no curls and colour it white. Do this on several layers, using low Density values and different angles to create a sense of depth, then blend them all into the image using the Lighten or Hard Light blending modes.

FUR DIALOG BOX EXPLAINED

THE DIRECTION option sets the angle at which the hair grows.

THE DENSITY option controls the thickness of the hair. A minimum setting of 1 will create just a few strands, while a maximum setting of 100 will leave only a few spaces in between strands of hair.

THE CURL SIZE controls the type of hair style effect, creating small, tight or long, wavy curls.

CURLINESS controls the distortion of the curls. A low value keeps the hair fairly straight becoming curlier as the value is increased.

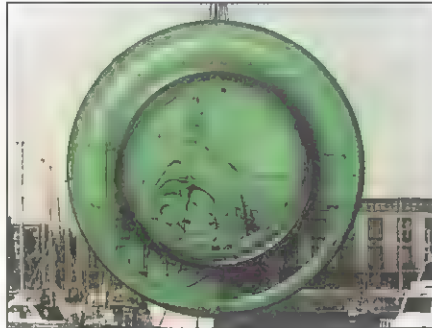
THE LENGTH options controls not only the length of the hair but the thickness, as the longer the hair becomes the more it overlaps.

THE LIGHTING section adds coloured highlights to the effect, giving it extra shine and depth.

The Glass filter

This filter creates a layer of bevelled coloured glass over an image, with distorted refractions

The Glass filter works in a similar way to the Bevel Boss and Chrome filters, but has other options for creating a layer of bevelled glass over a selection. The filter achieves the effect by using refraction and light reflection, which are two attributes of real glass. The dialog box is divided into three sections. The Basic section is where the bevel, shading and refraction are set, and is explained in detail below. The Lighting section controls the directional, coloured highlights and also adds lumpy imperfections to the



This image shows the kind of effect you can get when the Glass filter is used directly on an image layer, with a high Refraction setting

effect. The Bevel Profile section allows you to choose or create a shape for the bevelled edge.



Settings menu

Like all the Eye Candy 4000 filters, the Glass filter has a list of preset settings above the tabs in the dialog box.

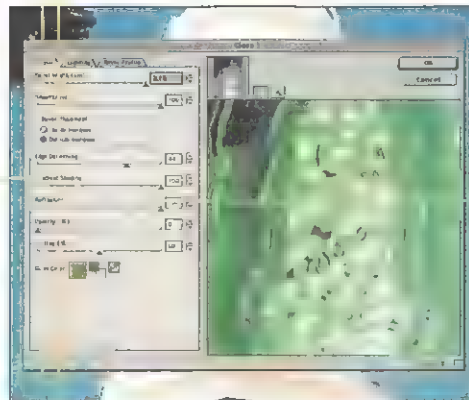
Mac users will see the Settings menu in the top menu bar. Make a small selection in a document and scroll through these presets to get a quick idea of the range of effects that can be created.

GLASS DIALOG BASIC TAB EXPLAINED

The Bevel Width option controls the size of the bevelled edge around the selection. The Smoothness slider determines the softness of the bevel.

The Gradient Shading option adds a smooth dark-to-light shading gradient inside the glass, which follows the direction of the lighting effect.

The Opacity slider controls the density of the glass; a low value will create thick glass with strong shading, a high value will reduce the amount of shading.



The Edge Darkening option controls the shading effect along the edges of the bevel. A value of -100 creates a white edge and a value of +100 gives a black edge.

The Refraction option creates image distortions in the glass effect when the filter is used directly on a layer containing an image.

The Tinting option allows you to colour the glass by choosing a colour from the Glass Color option and setting the percentage of the colour.

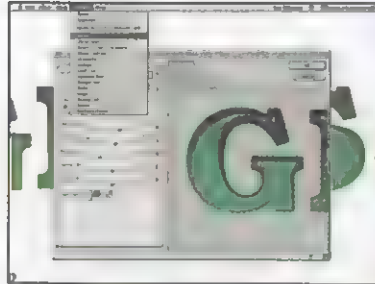
Using the Glass filter dialog box

Now let's create a refracted glass effect, using a preset setting and a few option adjustments

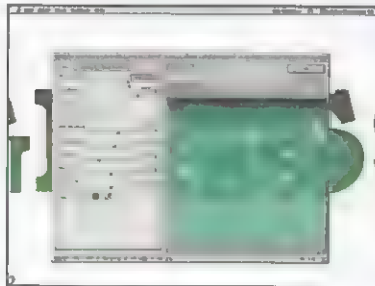


Transparency

The Glass filter needs to work either on a selection, or on a layer with transparent areas. If the filter is used on a Background layer then a selection must be made first. Other layers need to have transparent areas for the Glass filter to select the content of the layer.



Open the Glass.psd file from the CD. We will use this to experiment with the options in the Glass filter dialog box. Select the GLASS layer, go to Filter > Eye Candy 4000 > Glass and choose the Aqua preset from the Settings menu. This will create a simple glass effect without the need to adjust any settings. OK the effect and duplicate the GLASS layer by dragging it on to the Create a new layer icon.

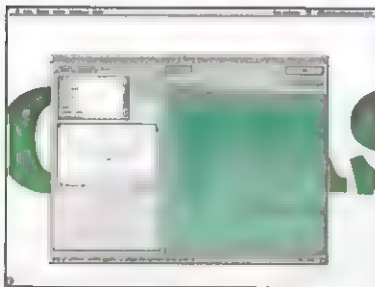


Now merge the GLASS layer with the Background layer by linking them and choosing Merge Linked from the pop-up menu in the Layers palette. With the Background layer selected open the dialog box and click on the Lighting tab. Set Ripple Thickness to 100 and Ripple Width to 0.80 to create a distorted effect. Click on the Basic tab, and increase the Bevel Width option to its maximum setting.



Save settings

You can add your own preset settings to the Settings list. Once you've created an effect that you'd like to keep, select Save under the Settings menu and give the new preset a name. The settings will then appear in the list with the others for future use.



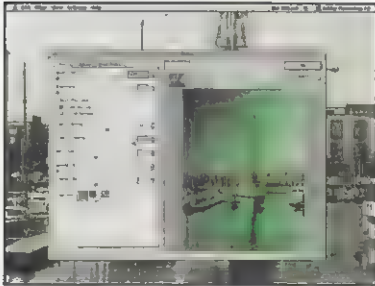
Drag the Refraction slider to its highest setting to increase the distortion of the letters. Then click on the Bevel Profile tab. Click and drag the point on the left of the profile to the top of the preview window. Then do the same to the right point, as shown in the picture. The bevel shape has been changed to a new shape, which can be added to the list by clicking on the Add button.



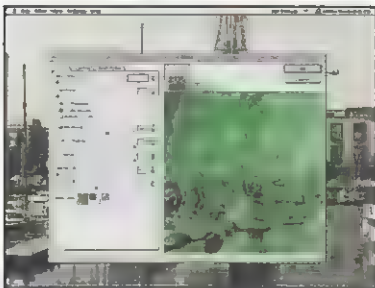
Now click OK for the filter to render, then duplicate the GLASS layer again and press [Control]+[F] or [Command]+[F] to apply the filter again to the duplicate layer. Set this layer to Hard Light to blend it in. Notice how the letters are refracted over the surface of the bevel, and in the word GLASS on the duplicate layer.

Creating distorted glass effects

We'll experiment with the Glass filter further, to create an image with blended distortions



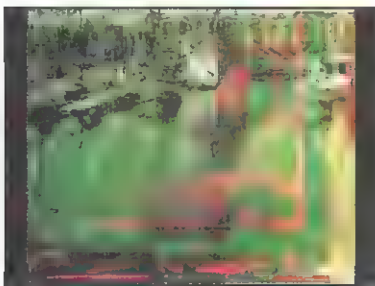
Open the *Sailingboat.tif* file from the CD and duplicate the Background layer. Go to **Filter > Eye Candy 4000 > Glass** and select 'Reset to factory default' under the Settings menu. Reduce the size of the image in the preview window by pressing [Control]+[+] or [Command]+[+]. Set the Bevel Width and Smoothness options to their minimum values, then set the Gradient Shading option to 100.



Click on the Lighting tab and set the Highlight Brightness option to 40, Highlight Size to 100, Ripple Thickness to 100 and Ripple Width to 0.70. These settings create a smooth, lumpy surface texture. Flip back to the Basic section and increase the Refraction option to its maximum setting to emphasise the effect of the distortion. Now click OK to render the effect.



Duplicate this layer and select it. Then go back to the Glass filter dialog box and set the Bevel Width and Smoothness options to their maximums. Notice how increasing the size of the bevel distorts the image even more. Click on the Glass Color square to bring up the Color Picker and choose a bright red for the colour tint of the glass. Then click on the Bevel Profile tab and choose Grooved.



Now click on the Lighting tab, set the Ripple Thickness option to 50, drag the Ripple Width to its maximum setting and click OK. Now experiment with the layer blending modes to see how the effect changes. Here we have opted for Hard Light on the Background Copy layer and Lighten on the Background Copy 2 layer.



Adding new profiles

Creating your own bevel profiles couldn't be simpler in the Glass filter. Choose any of the preset profiles, and click in the profile window to add points to the line. You can click anywhere and a new point will appear. The profile line will create a bezier curve from point to point. To create a sharp corner, just select a point and click on the Sharp Corner checkbox. Click on the Add button and name the new profile.



Further distortions

Once you've completed this tutorial, try experimenting further with the document. Add a new layer and change the settings in the Glass filter to produce further distortions. Try selecting the Outside Marquee bullet point, and increasing the Ripple options to their maximums. This really is quite a unique distortion tool, which can produce very interesting results.

The Marble filter

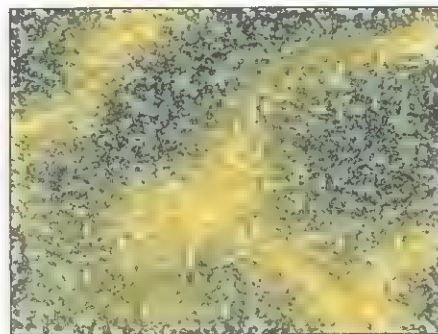
This versatile filter can create a variety of marble effects – and much more besides



Seamless Tile option

You can use the Marble filter for creating a repeat pattern for tiles. Select the Seamless Tile checkbox in the dialog box for the filter to produce a pattern that blends perfectly, with no visible joins. The patterns can then be used as texture maps for a 3D program or as Pattern Fills in Photoshop.

It may be called the Marble filter, but a little experimentation in the dialog box will soon make you realise that it can do a whole lot more. The filter creates marble textures which are very realistic, but with extreme option settings you can create effects such as lightning or abstract gradient patterns. There are several preset settings for a quick effect, and the Random Seed button is another great way of creating an effect with little effort. The main options in the dialog box control the size, shape and amount of veins in



This stylised effect was created by applying the filter on two layers with different settings, and blending them with the Overlay mode

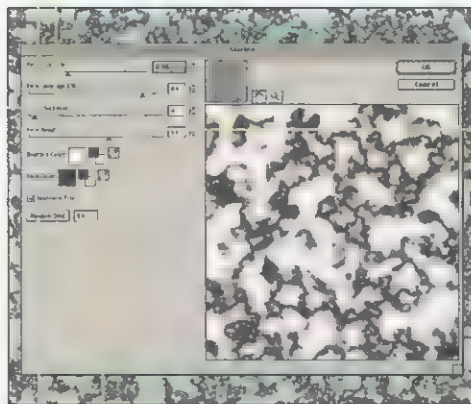
the effect. And it's these options that can produce such a wide variety of effects, depending on their settings.

MARBLE DIALOG BOX EXPLAINED

The Vein Size option controls the size of the randomly-drawn lines that create the effect of the veins running through the marble.

The Vein Thickness option increases the width of the veins, with a subtle spreading effect that's very realistic and natural looking.

The Random Seed button, which appears in most of the Eye Candy filters, is ideal for exploring different results which can be achieved with the same option settings.



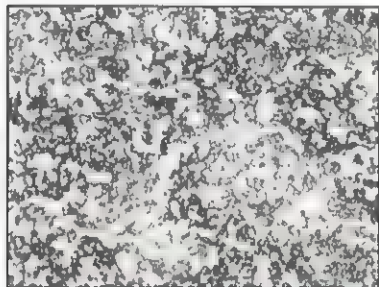
The Vein Coverage option dictates how much of the selection is covered with veins by increasing the length of the veins.

The Vein Roughness option controls the amount of detail in the veins, with lower values creating softer, less detailed veins.

The Bedrock Color and Vein Color options allow you to choose colours from the Color Picker, foreground and background colours or sampled from the image.

Abstract marble patterns

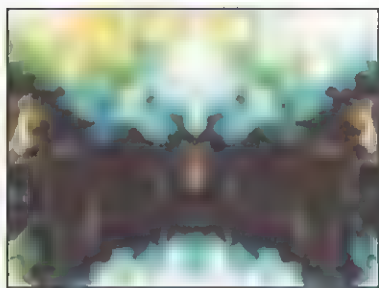
Creating realistic marble patterns is fairly easy, so let's try some more unusual patterns



Open a new document with a width and height of 15cm at 300dpi in RGB mode, then go to Filter > Eye Candy 4000 > Marble. The default setting for the filter produces a good standard effect, so OK this to apply it to the Background layer. Add a new layer, go back into the Marble filter and change the Vein Size to 4.80 and the Vein Thickness to 58. Apply the effect and set the layer to Overlay.



Add a new layer to the document and open the Marble filter dialog box. This time choose the Blue Marble preset. Set Vein Size to its maximum 8.47, Vein Coverage to 35%, Vein Thickness to 70 and Vein Roughness to 100. Click the Seamless Tile checkbox to deselect the option and click OK. Duplicate this layer, invert it, go to Edit > Transform > Flip Horizontal, and set the layer to Difference.



Add a new layer and go back into the Marble dialog box. Set Vein Size to its maximum, Vein Coverage to 60%, Vein Thickness to 10 and Vein Roughness to 100. Click on the Bedrock Color square to bring up the Color Picker and choose white. Click on the Vein Color square and choose a bright yellow (20% magenta, 100% yellow). Set the layer to Overlay to create the effect shown.



Add another new layer and open the Marble dialog box again. This time set the Vein Size to 0.84, Vein Coverage to 100%, Vein Thickness to 2 and Vein Roughness to 10. Click on the Bedrock Color square, change the colour to black and click OK. Set this layer to Lighten to blend it in with the underlying two layers, to add bright yellow distorted lines to the effect.



Starting with presets

Using one of the preset settings in the Settings menu to apply an initial effect is a good way to start with any of the Eye Candy filters. Of course, you can adjust any of the settings in the dialog box to create and save your own presets.



Different blending modes

Now that this document is set up, you can carry on experimenting with different blending modes on each layer to see what kind of results you get. Try setting Layer 2 on Difference to blend in with the bottom two layers, and setting Layer 4 on Color Dodge for a more surreal effect.

The Wood filter

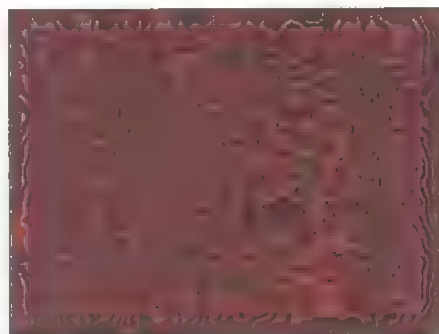
Use this filter to easily simulate the effect of wood cut from any tree in the world



Walnut dashboard

To produce a realistic walnut effect, set the Variation Amount and Roughness options to their maximum settings and the Ring Thickness option to a fairly low setting. Set all the Grain options to low values for a subtle effect.

This is an amazing filter that can produce all sorts of very realistic wood effects. The Wood filter has three sections in its dialog box, which control the different attributes of real wood. You can adjust the angle of the cut, add knots, and vary the shape of the rings to simulate timber from different trees. The Settings menu holds several presets which act as a good starting point, but the range of effects extends much further than this small group. Most of the options will change the look of the effect,



The Wood filter has the power to create all sorts of different wood effects, including more complicated ones like this walnut finish

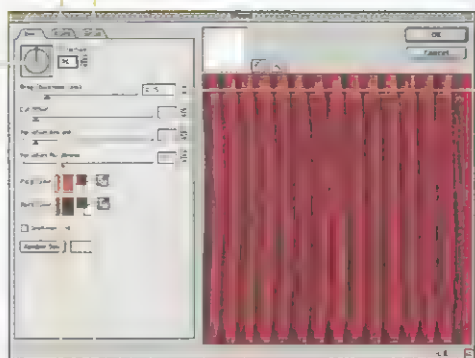
with the Variation Amount and Roughness creating the most distortion in the effect.

WOOD DIALOG BOX EXPLAINED

The Knots section of the dialog box has two options in it to control the number (1 to 3) and the size of the knots that appear in the effect.

The Direction option sets the angle, between 0 and 360°, at which the grain runs through the wood, and the direction of the rings in the effect.

The Cut Offset option creates the effect of the angle at which the wood has been cut from the tree, altering the pattern made by the rings.



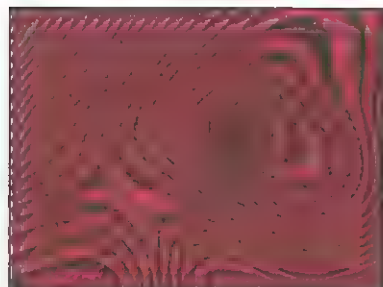
The Grain section has four options for creating a grain that is applied to the entire effect, including a Grain Color option.

The Ring Thickness option controls the number and size of the growth rings; higher values create larger rings with more space between them.

The Variation Amount and Roughness options control the amount of extra distortion added to the effect, and can produce some unusual results.

Creating different wood effects

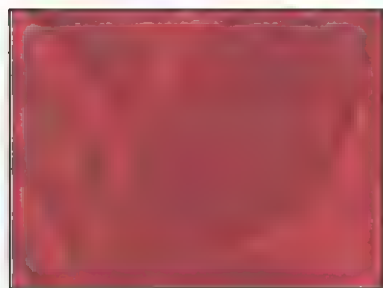
Here are some spectacular effects that you can create if you buy the full version of Eye Candy 4000



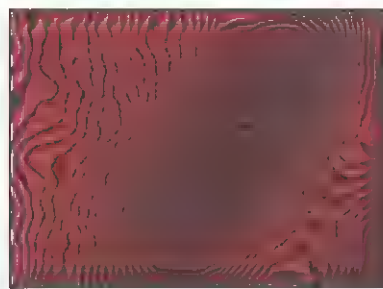
In the Basic section set Direction to 50°, Ring Thickness to 0.36, Cut Offset to 22, Variation Amount to 100 and Variation Roughness to 50. On the Knots tab set the Number of Knots to 3 and Knot Size to 2.54. On the Grain tab set the Grain Length to 0.08, Grain Width to 0.01, Grain Density to 100 and Grain Opacity to 50%. The result is three knots with wavy rings around them.



Set Direction to 0°, Ring Thickness to 0.18, Cut Offset to 0, Variation Amount to 100 and Variation Roughness to 40. For Pulp Color choose C8, M27, Y43 and for Bark Color choose C24, M32, Y56. Set Number of Knots to 0 and the Knot Size to its minimum of 0.08. Set Grain Length to 2.54, Width to 0.05, Density to 27 and the Opacity to 20%. For the Grain Color choose C47, M66, Y84, K7.



Set Direction to 135°, Ring Thickness to 2.54, Cut Offset to 8, Variation Amount to 75 and Variation Roughness to 50. For the Pulp Color choose C28, M76, Y80, K3 and for the Bark Color choose C32, M85, Y98, K26. Set Number of Knots to 1 and Knot Size to 2.54. Set the Grain Length to 1.27, Width to 0.03, Density to 46 and Opacity to 20%. For the Grain Color choose C45, M91, Y73, K44.



Set Direction to 90°, Ring Thickness to 0.50, Cut Offset to 0, Variation Amount to 100 and Variation Roughness to 100. For Pulp Color choose C16, M80, Y99, K6 and for Bark Color choose C44, M88, Y80, K63. Type 2867 in the Random Seed text box. Set Number of Knots to 2 and Knot Size to 0.46. Set Grain Length to 0.25, Width to 0.01, Density to 66 and Opacity to 40%. Grain Color is C37, M94, Y78, K43.



Knotty problem

Although the Wood filter produces wonderful wood textures, one aspect where it could do with a little improvement is in the way it treats knots. In real wood knots tend to be much darker than the surrounding wood, but the Wood filter leaves them the same colour. This is easily remedied by changing the colour in Photoshop after the filter has been applied.



Lighting and blending

Another enhancement that can be made to the wood texture once it's been applied is adding a lighting effect. Using a Gradient Fill layer over the wood effect layer set on Overlay or Soft Light will change the look of the effect. Blending several wood effect layers together produces more interesting results too.

3D EFFECT FILTERS IN EYE CANDY 4000

From water to fire and whirlpools to polygons; all these effects are covered in this chapter plus a lot more besides, created with a set of filters that will certainly leave an impression

In this final chapter dedicated to the Eye Candy 4000 filters we look at filters that produce a range of 3D effects. Some filters provide very realistic results, while others have the versatility to create a variety of different effects in addition to that implied by the name.

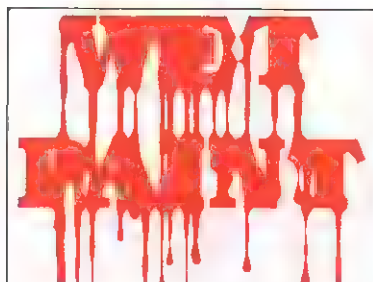
The Drip filter is excellent for creating a dripping text effect, but doesn't work so well when applied to an image. Lighting can be added to make the drips look three dimensional, but the effect works best when left as flat colour. The Fire filter is limited in its range of flaming effects, but can still provide fairly realistic results. This filter is

best applied over several layers, which are then blended together.

Distortion and polygons

The Jiggle filter has a good selection of image distortion effects, ranging from frosted glass to warped and ripped-apart images. It beats the results obtained with some of Photoshop's own distortion filters, and is an asset to any filter set. The Melt filter treats an image as if it were made of wax with heat applied to it. The results are convincing, and the filter can be applied to text as well to create a distorted effect.

The next filter will appeal to all those people trying to create a



Page 32 This is what the Drip filter does best, but it works on images as well



Page 33 Engulf your images in flames or create burning text with the Fire filter



Page 35 The Melt filter has a great distorting effect on text as well as images



Page 36 The Motion Trail filter does a better job than Photoshop's Motion Blur



Page 39 A simple but useful polygon effect is created with the Star filter



Page 39 Experiment with the Weave filter to discover its full range of abilities

motion blur effect. The Motion Trail filter provides the solution to a common problem – it isn't easy to achieve a convincing blurring effect in Photoshop. This filter extends the edge pixels of a selection, and also adds a tapering effect to create the illusion of depth. Another distortion filter that creates a good range of effects is the Swirl filter. It creates whirlpools that twist and smear an image beyond recognition. But, used with subtle settings, it creates a more painterly effect, which can be used to stylise photographs.

The Water Drops filter generates different types of liquid effects, ranging from raindrops to large

puddles of water. The filter has options to add distortions and lighting to make the results more realistic. You can also create simple coloured spheres with it.

If you want to create polygons then the Star filter is ideal. This filter creates one shape at a time and fills them with a coloured gradient. It's a simple effect, but the controls allow you to create a great deal of different shapes quickly, so it does have its uses. Another simple effect is produced by the Weave filter. The basic effect which is created has limited use, but, with extreme option settings selected, the results become more and more interesting.

The Drip filter

This filter creates natural-looking drip effects, with 3D lighting options to add depth



Blend it in

When the filter is used to create a dripping effect on an image the drips don't blend into the image very well at their source. So it's best to apply the effect on a duplicate layer and then use a layer mask to blend these areas in with the original image.

The Drip filter is a very versatile filter for adding dripping paint effects to text or images. The 3D lighting options add highlights and shadows to the effect to make the drips look more realistic. When used on flat, coloured text the filter is best applied without any lighting, to keep the effect flat to match the text. But if you're using it on an image, lighting will create a 3D effect that makes the drips look like they protrude from the surface, and the image will be distorted in them. You need to make a selection if you're



Creating a dripping paint effect on text is the type of effect that the Drip filter does best, but it can produce good results on images too

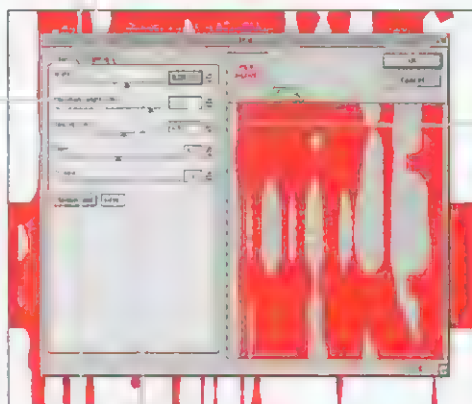
using the filter on an image, and note that the effect will start from the bottom edge of the selection.

DRIP DIALOG BOX EXPLAINED

The **Width** option controls the width and the number of drips. A low value produces lots of thin drips and a high value fewer, wider drips.

The **Maximum Length** option sets the length of the longest drips that are created in the effect, with all the other drips varying in length.

The **Dribble** option randomizes the width of the drips, making them less uniformly shaped, so they look more like naturally-formed drips.



The **Lighting** section has several options for adding coloured highlights and shading to the effect, to give a 3D look to the drips.

The **Spacing** slider sets the distance between each drip, with fewer drips being produced as the slider is pulled to the right.

The **Taper** option controls the thickness in the middle of the drip; higher settings will create drops that detach themselves from the drips.

The Fire filter

This filter creates flame effects on a selection, or on a layer with transparent areas

It's not the most convincing effect on offer, but it can be made to look more realistic by using the right configuration of settings, and by applying the filter more than once. There are two sections in the dialog box, a Basic section to control the flame effect and a Color section to change the colour gradient used. The Natural Spectrum checkbox is selected as the default setting for the colour gradient used for the effect. It's quite realistic, but if you want to create a more stylised effect deselect this option and choose a



The Fire filter has been applied twice, with different settings, to a feathered selection to create a more convincing effect on this text

gradient from the list. You can also easily create your own colour gradients and add them to the list.



Change the starting point

Like the Drip filter, the Fire filter will apply its effect to the outside edge of a selection. If you draw a selection on an image, the effect will start from the top edge. But you can override this action by clicking on the Start from Far Side checkbox, which will make the effect start from the bottom of the selected area.



Feathered flames

For the best results when using the Fire filter, make a selection with a feathered edge. This will make the flame effect blend into the edge of the selection. Otherwise you'll get a hard edge where the flames start, which doesn't look very good.

FIRE DIALOG BOX EXPLAINED

THE DIRECTION of the flame effect can be controlled using the circular slider, or by typing a number into the text box.

THE COLUMN LENGTH option controls the overall height of the effect with a variety of flame lengths, some reaching this limit.

THE FLAME WIDTH option sets the average width of the flames. As the value is increased the effect produces fewer, wider flames.

THE SIDE TAPER option sets the angle that the flames taper toward the top. High settings in this option produce shorter flames.

THE MOVEMENT slider adds a more random flow to the flames. The flames also become thinner as the setting is increased.

THE DENSER FLAMES checkbox creates extra flames to produce a fuller result. Note that this option also affects the Movement option.

The Jiggle filter

This is a distortion filter that has the power to bend, warp and completely rip images apart



Distorted illustrations

The Jiggle has many uses – it can be used in place of Photoshop's distortion filters to create more powerful effects, or for illustration purposes. Distorting images can result in some very interesting results, which makes the filter ideal for creating abstract images by blending several layers together with different distortion effects.



Abstract patterns

The Jiggle filter can also be used on layers filled with gradients or patterns to create a more abstract effect. These layers can then be used to create new presets, or blended with an image to produce a stylised illustrative effect. This filter works wonders on text, breaking up the letterforms for creating logos.

The Jiggle filter is a little different from the distortion filters in Photoshop. It is most similar to the Glass filter in its effect, but the range of results it produces are far greater and more varied. It can create more natural looking effects too, as the results tend to be more random. There are three types of movement to choose from in the dialog box, each producing different types of distortion depending on the other option settings. With very low settings the filter can produce a



Images are easily transformed using the Jiggle filter. This image illustrates the powerful effect obtained with just a few option adjustments

stylised painted effect, and with the settings at their maximum the image is literally ripped apart.

JIGGLE DIALOG BOX EXPLAINED

THE MOVEMENT TYPE pop-up menu has three options to choose from for the pattern of the distortion. The Bubbles option produces a circular distortion effect that is similar to the surface of simmering liquid. The Brownian Motion option produces a much more agitated effect, and the Turbulence option creates a more angular effect.

THE BUBBLE SIZE option sets the size of the movement. A low value creates a frosted glass type of effect and a high value an effect more like undulating waves.

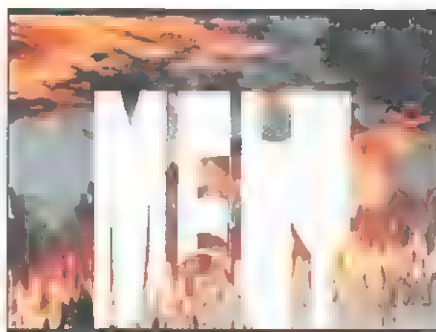
THE WARP AMOUNT controls the amount of distortion in the effect. Low values create subtle distortions while a maximum setting will break up the image to the point where some areas become transparent.

THE TWIST option creates extra distortion by adding zigzagging. It is particularly effective when used with the Turbulence Movement Type.

The Melt filter

A simple-to-use filter that produces a good range of effects on images and selections

The Melt filter works in a similar way to the Drip filter, but produces more realistic results. It takes the bottom edge of a selection and drags it downward to create a melting effect. The dialog box is much simpler than the drip filter, with only three sliders and a Random Seed button. The filter produces a random wave for the melting effect to follow. This filter is ideal for use on text to create an obvious dripping effect, but with maximum settings and a few clicks on the Random Seed button it can



This image shows the Melt filter used separately on text and a background image to illustrate the different effects that can be achieved

create the kind of distorted text effects you would get by dragging a sheet of text across a scanner.



Melting and dripping

The Melt filter enhances the effects of the Drip filter when they are used in conjunction. You can apply the Melt filter first, then apply the Drip filter over it or afterwards to distort the drips a little more.

MELT DIALOG BOX EXPLAINED

THE RIPPLE WIDTH option is used to create different types of melting effects based on the option setting. A low value will produce lots of small, random ripples across the selection. As the slider is pulled to the right, the number of ripples reduces and they become wider, until you may be left with just one big ripple at the maximum setting.

THE STRETCH LENGTH option is used to determine how far the melting travels. Using a low setting will produce a mild melting effect, while higher settings will create a longer, more distorted effect.

THE POOLING option intensifies the melting effect by pulling more of the image downward to the bottom of the image.

THE RANDOM SEED button allows you to produce more varied results from the effect which wouldn't otherwise be possible. This is very useful for getting different results from the same option settings.



3D melted effect

The Melt filter produces good results when used on a selected part of an image too. You can copy the selection to a new layer, apply the Melt filter then add other filters, such as Bevel Boss and Shadowlab, to give the effect a 3D look.

The Motion Trail filter

This is the perfect filter for adding perspective motion blur effects to text or cutout images



Improved opacity

The Motion Trail filter produces a fantastic effect, but one aspect that could be improved is the opacity. The Overall Opacity option controls the opacity for the whole effect. However, as the effect trails off into the distance, you'd expect it to become more transparent. The only way to correct this is to add a layer mask with a gradient, to make the effect disappear as it recedes into the background.



Better than Blur

Using the Motion Blur filter in Photoshop to create a similar effect has always been an arduous task. The Motion Blur filter blurs an image in both directions, so you would have to apply the filter to a separate layer and use a layer mask to obscure the effect in one direction. But the Motion Trail filter creates the effect in a single direction without blurring the original image.

This filter produces the kind of effect most Photoshop users try to create with the Motion Blur filter. The Motion Trail filter achieves a perfect trailing effect by smearing the colour from the edges of a selection, with a tapering effect along the length of the trail. The result is a convincing motion trail that can recede into the distance of an image, adding perspective. The effect also curves slightly, instead of just trailing off in a straight line, which makes it look more dynamic. You can decide whether the effect



In this image you can see how the effect trails off in a curved direction, and is applied over the text but without blurring it

will leave the selection unaltered, or whether it's applied over the selection, obscuring all or part of it.

MOTION TRAIL DIALOG BOX EXPLAINED

- **THE DIRECTION** option sets the angle at which the effect will move away from the selection.
- **THE LENGTH** slider allows you to adjust the length of the effect.
- **THE TAPER** option is the cleverest part of this filter. It controls the narrowing effect that gives the motion trail its sense of perspective. But it doesn't just taper the effect, it bends it inward too. This enhances the effect, making it look like it really is zooming out from the background. A minimum value of 0 keeps the edges of the trail straight, while they will become narrower towards the end of the trail as the value is increased.
- **THE OVERALL OPACITY** option controls the strength of the effect.
- **THE SMEAR COLOR** option from Edges checkbox will use the colour on the edge of the selection to create the effect, leaving the selection's interior untouched.

The Swirl filter

This versatile distortion filter produces a range of swirling whirlpool effects on an image

The Swirl filter distorts images using a whirlpool effect that produces a good range of results with different combinations of option settings. The whirlpools are fairly randomly placed, so the effect doesn't just look like a repeat pattern. You can use the Swirl filter to simulate painting effects by using a low Whirlpool Spacing setting, or you can produce more abstract patterns from images and create extreme swirling effects. The dialog box has four sliders: three of these control the overall patterns made by



The Swirl filter has been used with reasonably high settings to distort this image, with a low Streaks Detail setting to emphasise the swirls

the effect, with the other slider adding extra detail to streaks that run along the effect.



Memory intensive

Because of the massive distortions the Swirl filter is capable of, it can take a while to render the effect. It's best to select a small area of an image to begin with, so that you can experiment with different option settings quickly.

SWIRL DIALOG BOX EXPLAINED

THE WHIRLPOOL SPACING option effectively controls the size of the swirling pattern by adjusting the spacing between the centres of the whirlpools. A low value will produce small whirlpools that are closer together. As the slider is pulled to the right the whirlpools get bigger.

THE SMEAR LENGTH option controls the amount of blurring that takes place in the swirling effect. A low value will produce a subtle blurring effect that allows the image to still be recognised, while higher values increase the smearing, with a maximum setting creating an abstract result.

THE TWIST option adjusts the amount of rotation in the swirling effect. A low value keeps the flow lines fairly straight, making the effect appear like petals on a flower. As the value is increased the effect becomes more circular, until the entire selection is filled with a pattern of distorted concentric circles.



Swirling motion

The Swirl filter can be used to create a more interesting, swirling motion trail effect.

Start by setting the Whirlpool Spacing option to its maximum value and the

Twist and Streak Detail options to their minimum.

Then use the Smear Length option to set the length of the blur of the image.

Clicking on the Random Seed button will change the direction of the effect.

The Water Drops filter

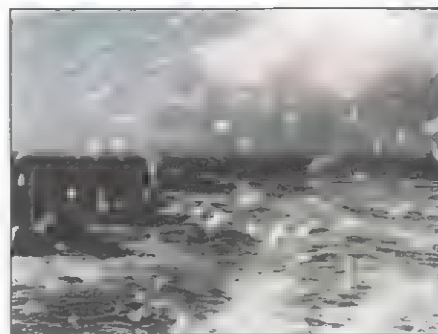
Fill an entire image with water or create realistic drops or bubbles with this filter



3D spheres effect

The Water Drops filter produces a good surface liquid effect, but you can also use it for creating simple 3D spheres. Click on the Round Drops checkbox, and adjust the other controls to fill a selection with random-sized small spheres or a few large ones.

This filter creates a variety of randomly-placed liquid effects over a selection, ranging from small droplets to water that floods the entire image. It's a versatile filter, with many options, including controls for lightening or darkening the edges of the drops and adding distortions with the Refraction option. A separate Lighting section controls the highlights over the entire effect, adding a realistic 3D look. The Round Drops checkbox constrains the shape of the drops to circles, which is ideal for a stylised



This image, created with the Water Drops filter, simulates the effect of a photograph taken from behind glass on a rainy day

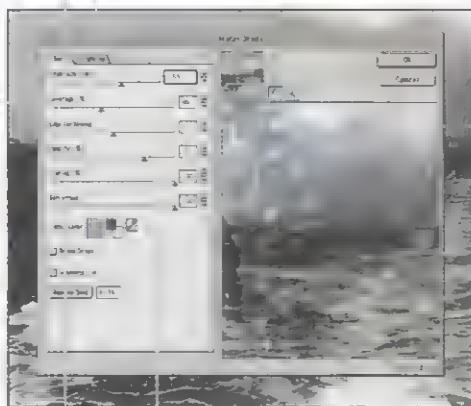
effect or creating bubbles. For best results use the filter on an irregular selection, for a more natural shape.

WATER DROPS DIALOG BOX EXPLAINED

The Drop Size option controls the size of the randomly-shaped and placed blobs of water, to create a range from small splatters to large drops.

The Coverage option sets the percentage of the image that is covered by the effect, from a minimum of 10% to a maximum of 100%.

The Refraction option is used to create distortions of the underlying image in the water drops, making the effect look more realistic.



The Lighting section adds coloured highlights to the effect which are essential to create a three-dimensional look to the water drops.

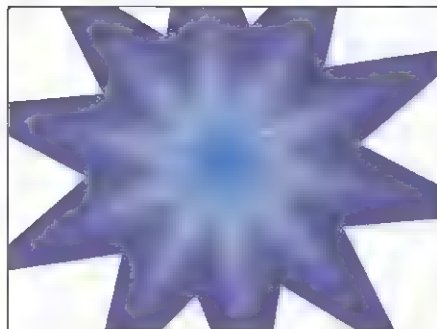
The Edge Darkening slider ranges from -100 to +100. A negative value colours the edges with white and a positive value colours them with black.

The Tinting slider sets the opacity for the colour of the drops. The colour is chosen using one of the methods from the Liquid Color option.

The Star filter

This is a useful filter for creating any type of polygon shape filled with a colour gradient

The Star filter allows you to create a variety of polygons filled with a gradient or solid colour. The dialog box is split into two sections, but is simple to use. The Basic section controls the number of sides, indentation toward the centre of the shape, and the size and angle of the polygon. The Color section has a list of colour gradients to choose from, or you can create your own. The filter only creates a single polygon so it's a little limiting, and at first it seems that the maximum size is too small. But, by clicking on



This image shows a multi-pointed star that was enlarged with the Control Point tool; another, smaller star was then added to the centre

the Control Point tool, you can increase the size of the shape and also move and rotate it manually.



Painted canvas

You can create a variety of interesting effects with the Weave filter by using a combination of minimum and maximum settings. Try setting the Ribbon Width, Gap Width and Shadow Strength options to their minimums and the Thread Detail and Thread Length options to their maximums.

Then click on the Smear Ribbons checkbox to create a 'painting on canvas' effect.

THE WEAVE FILTER

This filter lets you create a woven effect, or be more creative

The Weave filter creates a woven ribbon effect over an image. The controls in the dialog box allow you to adjust the effect with great precision. You can decide on the size of the ribbon, the gaps in between and the detail of the thread. The ribbon can be smeared to blur the image, and shadows added to lift the whole effect. As a basic effect its uses are fairly limited, but by using different combinations of option settings you can create some very interesting effects. Two such effects are laying a grid of solid squares over an image, or creating an oversized weave effect that can make an interesting layout for a magazine or brochure design.



Here the Ribbon and Gap Width options are set to their maximums, with a low Shadow Strength setting

Chapter 4

THE CYBIA RANGE OF FREE PLUG-INS

This group of 130 filters is on the CD, and free for every reader to install and use. In this chapter we'll go through each set, showing you their effects and explaining how they work

The Cybia range of filters is split into seven sets, each containing up to twenty filters. Each set concentrates on a certain aspect of image manipulation, from making simple colour changes to creating distortions on an image using interlaced lines. All the filters are simple to use, with only a few sliders in the dialog boxes.

The AlphaWorks set of filters are designed to be used with Alpha channels, creating a range of transparency effects. Most of these filters knock out either black or white and create a graduated mask from the colours in an image, but there are also filters that tint images.

This is a good set of filters for producing masks, and for blending parts of an image on separate layers.

The ColourWorks filters is a set that applies colour changes to an image. These filters have a range of effects, from fairly simple colour changes controlled by a single slider in the dialog box to very complex effects achieved by mixing colour channels together. Some very unusual-looking images can be created with these filters.

Multi-coloured SwapShop

The EdgeWorks set of filters also perform colour changes, but emphasise the edge detail in an

Introduction

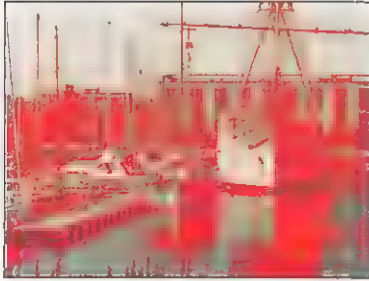
Discover how to make AlphaWorks colour channels from other images.

Discover how the AlphaWorks filters from the CD work.

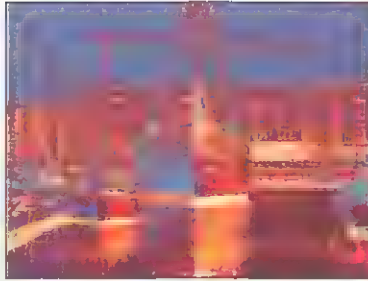
Discover how to produce unusual effects from images.

Discover how the EdgeWorks filters work.

On the CD:
Fully functional versions of all the Cybia plug-ins are included on your CD. Please see the introduction to each set of filters for more details.



Page 42 A simple filter set to use, the AlphaWorks filters are still quite powerful



Page 43 The ColourWorks filters can make dramatic colour changes to images



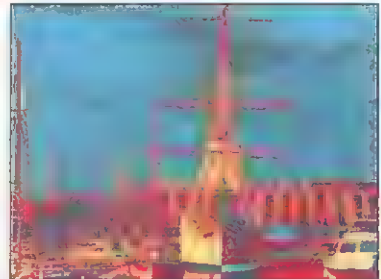
Page 44 Try the EdgeWorks filters for crazy colours and strong edge detail



Page 45 The EmbossWorks filters add raised edges to your effects



Page 47 The Interlace filter from the Mezzy set produces distortion effects



Page 49 Now you've seen what they do, it's time to combine several of the filters

image, creating illustrative-style effects. The EmbossWorks filters create a variety of effects that add an embossed look to an image. The effect is controlled by four direction sliders, letting you create a greater range of effects than Photoshop's own Emboss filter. Some of these filters add gradients to the effect, creating an illusion of lighting.

The MasterBlaster set of filters literally blast colour into an image. You can create duotone effects and fill images with a single colour. There are also two filters that combine several of the other filters into one dialog box for extra control. These are useful if you want to

experiment with different colours before applying an effect.

The Mezzy filter set is a little different from the other sets in this range. It holds some of the most interesting filters for producing more stylised effects. You can create anything from simplified black and white images to distorted and displaced effects, as well as making dramatic colour changes.

The SwapShop filters swap the colours between your colour channels, creating a variety of strangely-coloured images. Finally, we'll try out some of the best filters from the Cybia range, applying them to one of the images on the CD.

The AlphaWorks filters

This set of 20 filters creates a range of transparency effects on separate layers



Simple but effective

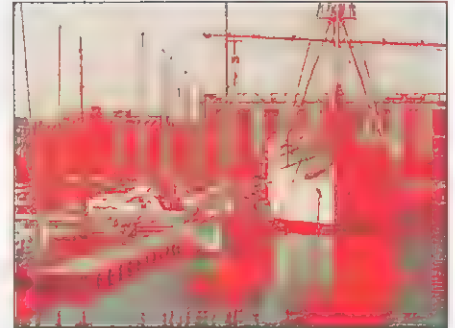
Although this set of filters performs quite basic effects, you can get some very interesting and quite surreal-looking results. Try applying several different filters to duplicate layers and blending them together. Because the AlphaWorks filters make parts of an image transparent, they are ideal for blending.



Tinted photos

The v-PhotoTintBlackOut and v-PhotoTintWhiteOut dialog boxes contain three tinting options. These sliders correspond to RGB values, with a range from 0 to 255. With the sliders set to the midpoint of 128, the colours are unaffected. As each slider is dragged to the left or right the colours in the image change from red to cyan, green to magenta and blue to yellow. If you just want to tint the image, set the Range 1 and Range 2 sliders to their minimum and maximum settings, depending on the filter used.

These filters are meant for use on layers with alpha channels, but work fine on normal layers too. The first eight filters (prefixed by i) apply a range of transparency effects direct to the image layer. These include making all the black areas in an image transparent and the colours black, or making the white areas transparent and the other colours white with graduated tones. Most of the next 12 filters are repetitions of the first eight, but with dialog boxes to fine-tune the effect. They all have options for adjusting the range of the



The v-MonoTintWhiteOut filter has been applied to a duplicate layer in this image, with the tinting options set to make the darker areas red

effect, except the v-LineartBlackOut and v-LineartWhiteOut filters, which allow you to tint the image.

ALPHAWORKS TINTING FILTERS EXPLAINED

- ☐ **THE v-MONOTINTBLACKOUT** and v-MonoTintWhiteOut filters enable you to create a tinted duotone version of an image, while making black or white areas transparent.
- ☐ **THE DIALOG BOXES** for these filters contain a slider for each RGB channel and an Opacity slider. They allow you to apply a coloured tint accurately by setting each RGB slider to their respective values according to a colour of your choice. The Opacity option controls the transparency, with a value of 0 giving the most opaque output.
- ☐ **IF YOU JUST** want to tint an image, set the Range sliders to their minimum and maximum settings, depending on which filter you're using.
- ☐ **THE v-PHOTOTINTBLACKOUT** and v-PhotoTintWhiteOut filters' dialog boxes have tinting options that change the hues in the image, creating an effect with more colour depth.

The ColourWorks filters

The 20 filters in this set offer a varying degree of colour manipulation effects

All the ColourWorks filters have their own dialog boxes to control their effects. The most basic have a single slider to adjust the effect, such as the Bleach or Exposure filters, while the more advanced filters offer greater control and produce the most spectacular results. Even these filters only have a few sliders, to adjust the colour mixing of each effect, but the variety of effects that can be achieved is quite astounding. The Dual filter, for example, has three sliders that mix RGB and CMY colours together, but



This image shows one of the many colour effects that can be produced using the Solar filter, with all the colours having been transformed

with a huge range of options, from simple monotonies to surrealistic, solarised images.



Dramatic effect

The Solar filter produces the most drastic colour changes of all the filters in the ColourWorks set. The three colour mixing sliders control the way in which the colours of the image are transformed. The effect is then mixed with the original image using the Min/Max slider. A low value here produces a more subtle effect, while a high value creates the most dramatic results.



Experiment

The beauty of these filters is that they're simple and easy to use, but the considerable range of effects that can be produced will make them an asset to everyone. These are serious colour manipulation filters that require a little experimentation with the sliders settings in the dialog boxes to get the best results.

COLOURWORKS FILTERS EXPLAINED

- ☐ **THE BLACKOUT** filter allows you to change the darker areas of an image to any RGB colour.
- ☐ **THE CONVERSE** filter can turn a colour image into a variety of simplified colour images by adjusting the Range and colour mixing options.
- ☐ **THE FADE** filter simplifies the colour in an image by using three sliders to fade the colours of the image into RGB colours. As the sliders are pulled to the right, the RGB colours become more prominent.
- ☐ **THE GREY** filter turns a colour image into black and white, but it has three Range sliders to fine-tune the effect making it an excellent way to create a greyscale image from a colour one.
- ☐ **THE INVERSE** filter has a controllable inverting effect.
- ☐ **THE PALE** filter has three sliders to mix the colours of an image.

The EdgeWorks filters

This set of 20 filters creates a variety of effects by changing colours and adding edges



Tracing edges

The Edge sliders that appear in some of the EdgeWorks filters' dialog boxes work in a similar way to the Trace Contour filter in Photoshop. A range of colours will be picked out in the image to create the edge effect, depending on the slider's value. The most edge detail tends to be achieved with a mid-range value.

This group of filters mainly perform colour transitions to images, while retaining the edge detail. Each filter has its own dialog box, with a varying number of options depending on the complexity of the effect. The Chromium filter, for example, has five sliders, all with values ranging from 0 to 255.

The top two sliders control the amount of edge detail and the other three add RGB tints to the effect.

The Freeze filter has only two Edge sliders, which create an illustrative look by decreasing the solidity of the



The Shine filter has been applied to this image, using a high Range value to retain the greatest amount of edge detail

colours and increasing edge detail. You can create some very unusual images with this set of filters.



Blurred edges

The EdgeWorks filters tend to create quite noisy images, with lots of pixelated areas. You can try applying the Gaussian Blur filter with a low value to your image before applying one of the EdgeWorks filters. You can also get some interesting results by blurring the image even more, to produce vector-style illustration effects.

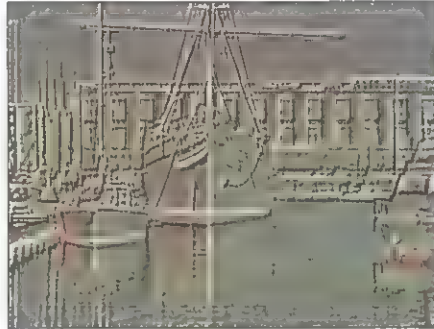
EDGEWORKS FILTERS EXPLAINED

- ☐ **THE ARTISTIC** filter has three Color sliders, which change all the colours in an image, creating surreal-looking effects.
- ☐ **THE CORRODE** filter has three sliders to mix RGB with CMY colours, and a Range slider that shifts the colour balance.
- ☐ **THE DEPTH** filter has a single Min/Max slider to control its effect. The filter produces a simplified image, with flatter colours and more contrast.
- ☐ **THE MODERN** filter has two Colour sliders, which combine to produce a high-contrast, brightly-coloured image.
- ☐ **THE TARNISH** filter turns a colour image into a mainly greyscale image, with colour appearing around certain edges to create an eroded look.
- ☐ **THE WOODCUT** filter creates a simplified black and white image, with four Cut sliders to control which edges are used in the effect.

The EmbossWorks filters

These work in a similar way to the Emboss filter in Photoshop, but have more extreme effects

The embossing effect works by displacing an image, adding thick highlights and shadows around the edges in an image. In most cases the lightest areas will tend to turn grey, with colour appearing around the edges of the effect, unless the filter adds colour or has an intense effect like the BrightFoil filter, which creates a high-contrast image. Each filter has a dialog box containing four sliders to control the direction of the emboss, allowing you to create very detailed effects. Most of the filters also have a Range



The LeadedGlass filter has been applied to this image; as you can see, the image retains smooth areas of colour in between the embossed effect

slider to control the intensity of their effect. Others have three RGB sliders to add a colour tint to the effect.



Emboss directions

The four sliders that control the direction of the embossing effect move the effect up, down, left or right along an X or Y axis. For the most extreme effect, set the sliders to minimum and maximum settings. But note that the effect is cancelled out if the directions are set to the same settings along the same axis.

EMBOSS FILTERS EXPLAINED

- ☐ **THE COLOUR TINT** filter has three RGB sliders, allowing you to add a flat colour to the effect and creating an image mainly of that colour.
- ☐ **THE GRADIENT H** filter has RGB colour sliders to choose the colour for the horizontal gradient effect that the filter applies. The other Gradient filters apply a radial and vertical gradient.
- ☐ **THE HEAVY METAL** filters creates a harsh embossed effect, with the Range slider controlling the brightness of the light areas.
- ☐ **THE LEADED GLASS** filter retains more colour from the original image.
- ☐ **THE MONOBY, GM AND RC** filters replace black and white edges in the effect with blue and yellow, green and magenta, and red and cyan.
- ☐ **THE RADIAL BURN** filter turns the colour in the image to red and yellow, and adds a radial gradient controlled by the Range slider.



Classic emboss

The ClassicGrey filter produces an embossed effect most like the Emboss filter in Photoshop. But it offers more flexibility, as it can be controlled in four directions using the sliders. Using extreme settings will produce an image with thick highlights and shadows, and more colour around the embossed effect.

The MasterBlaster filters

The 20 filters in this set produce a range of colour tint and colour caste effects



Colour control centre

The MasterBlast-Colour filter gives you greater control over the colouring effect on an image. You can add colour castes and fill the entire image with different colours to produce a larger number of colour variations. You can use this filter as a colour-correction tool, or for applying all the effects of the BlastBack and BlastCaster filters from a single dialog box.

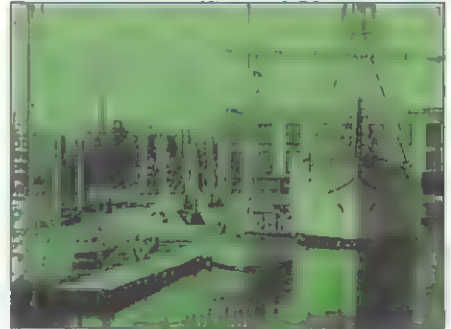


Experiment with different colours

The MasterBlast-Mono filter also combines the BlastBack and BlastCaster filters in one dialog box, but converts the image to greyscale first. Use this filter to experiment with different monotone or duotone effects if you're not sure about the colour you want to use for an effect.

Eighteen of these filters are split into groups of three, producing different types of tinting effects.

Each group of three controls the effects for a single colour channel, corresponding to RGB and CMY colours, and each of these filters has a single slider to adjust the intensity of the effect. The BlastBack filters first turn the image to greyscale then add a colour. The BlastCaster filters add a colour to the image, producing a colour caste effect. The MonoBlast filters turn the image to greyscale, then add a colour to create duotone



The MasterBlast-Mono filter gives you greater control when applying colour tints to an image, by combining several filters in one dialog box

effects. The MasterBlast-Colour and Mono filters are a combination of the other filters in one dialog box.

MASTERBLASTER FILTERS EXPLAINED

- ☐ **ALL OF THE** eighteen filters that add a single colour effect correspond to one of the RGB or CMY colours.
- ☐ **WITH THE** BlastBack filters set to 0 the image is turned to greyscale. As the slider is dragged to the right, the colour is added until the entire image is filled with the colour.
- ☐ **THE BLASTCASTER** filters add a percentage of an RGB or CMY colour to an image, resulting in a colour caste over the image. More of the colour in the image is replaced with the filter's colour as the value is increased.
- ☐ **THE MONOBLAST** filters add a colour to a greyscale version of the image, producing a duotone effect. At the maximum setting a monotone effect is created with the filter's colour.
- ☐ **THE MASTERBLAST-COLOUR** filter combines the RGB BlastBack and BlastCaster filters, giving you six sliders to control the effect.

The Mezzy filters

These 15 filters produce results ranging from coloured noise to distorted, interlaced effects

The Mezzy set of filters differ slightly from the other sets in the Cybia range, as they concentrate more on distorting and degrading an image rather than changing colours. This set of filters contains some of the best in the whole range. The Glass, Interlace and Weave filters all produce good distortion effects that create TV-style interference and a patterned effect over an image. Other filters produce simplified black and white images and colour degradations. The Dusty, Mixer, Outline, Relapse and Whiten filters



The interlace filter makes an image look like a distorted picture from a television screen, by adding vertical and horizontal interlaced lines

all produce effects that add coloured noise to an image, along with other options for degrading it.



Black and white effects

There are two filters in the Mezzy filter set that convert an image to black and white. The Erode filter has four sliders to degrade an image with a strong emphasis on the edge detail. The Etching filter produces a high-contrast black and white photocopy-style effect.

MEZZY FILTERS EXPLAINED

- ☐ **THE ADVERSE** filter converts an image to a high-contrast black and white image, then adds coloured noise with the Dark and Light sliders.
- ☐ **THE CONCEAL** filter overlays a grid of tiny black and white squares over an image, with coloured noise in the lighter areas.
- ☐ **THE GLASS** filter has two sliders to displace an image across the X and Y axis, and allows you to add a colour tint to the image too.
- ☐ **THE INTERLACE** filter has X-lace and Y-lace sliders and creates an effect similar to a distorted picture on a TV screen.
- ☐ **THE LINEAR** filter creates dirty black vertical lines over an image, similar to the lines you get on a fax.
- ☐ **THE WEAVE** filter creates a range of effects, from TV interference to harsh, black and white weave patterns with coloured, distorted areas.



Small preview size

Unfortunately, in all the dialog boxes from the Cybia filters range, the preview window shows a fixed-size version of the image, which is sometimes a bit too small to see how the effect is going to look. So a little experimenting with different settings is in order until you know how each effect works.

The SwapShop filters

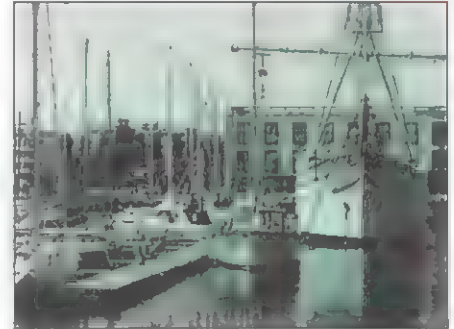
This is a set of 15 filters that swap the colours around in the RGB channels



Subtle or extreme

You can create more subtle colour changes by blending in the effects of these filters, by applying them to a duplicate layer. The layer blending modes that give the most subtle results are *Lighten* and *Soft Light*. And for a more extreme colour change, try using *Difference* or *Exclusion*.

The SwapShop filters are a basic set of colour manipulation filters. The simplest have a single slider to control the percentage of colour being swapped between one colour and another. This produces a bias throughout the image toward that colour, creating a colour caste. With the slider set to its central value of 128, the image is unaffected. As the slider is pulled to the left or right the image takes on a colour caste. Other filters have up to three sliders, letting you change all the colours around in an image to produce some



The **B,R,G** filter has been used on this image. It swaps the blues for reds, reds for greens and greens for blues, creating a slightly surreal look

interesting results. The effects can be quite harsh, so these filters aren't suitable for subtle colour changes.



Swap filters

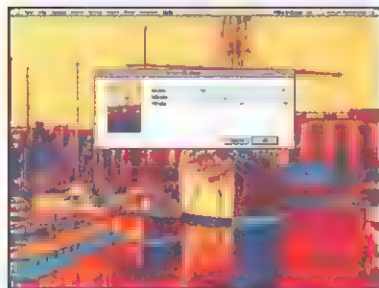
Swapping the colours around in an image doesn't always produce good results. It depends on the colours in the image, and which filter from this set you use. If you try one filter and the colour swapping doesn't look right, try another filter of the same type with a different configuration of letters and see which one works best.

SWAPSHOP FILTERS EXPLAINED

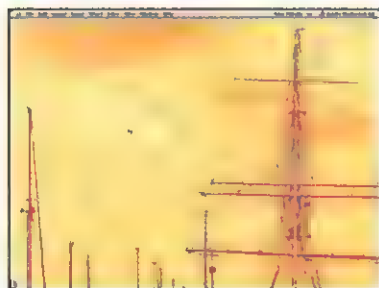
- ☐ **THE B,R,G** filter has three sliders that swap red for blue, green for red and blue for green. The colours in the image are affected whatever the settings in this filter. The image becomes lighter in colour as the value of each slider is increased toward the maximum setting.
- ☐ **THE BTOG** filter has a single slider that changes the main colour caste in the image toward blue or green.
- ☐ **THE RB,GR,BG** filter has three sliders for swapping red to red/blue, green to green/blue and blue to blue/green. This filter can produce some subtly-coloured images, with little colour variation.
- ☐ **THE RBG,GRB,BGR** filter has three sliders that swap all the colours around for each other, creating some very unusual images.
- ☐ **ALL THE OTHER** filters with different configurations of letters do the same thing, but with different colour changes.

Combining several filters

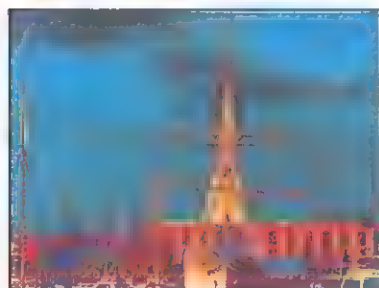
Let's try out some of the best Cybia filters, applying them to a selection on an image



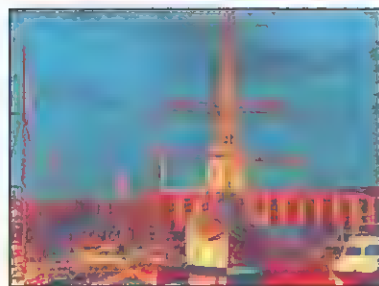
1 Open *Sailingboat.tif* from the CD, and duplicate the background layer by dragging it on to the Create a new layer icon. Now go to **Filter > ColourWorks > Dual**. In the dialog box set the CR Mix slider value to 50, the MG Mix slider value to 110 and the YB Mix slider value to 156. This filter swaps the colours around creating a brightly-coloured, surreal image made up of mainly blue and red.



2 Select the Magic Wand tool, set the Tolerance to 32, and click on the Contiguous checkbox so the selection will be restricted to neighbouring pixels rather than selecting similar colour throughout the image. Click on the top-left part of the sky, then hold down the [Shift] key and keep clicking until all the sky is selected. You don't have to be too accurate as long as the main areas are selected.



3 You can hide the selection by pressing [Control]+[H] or [Command]+[H] before applying the next filter, so you can view the effect without the marching ants. Now go to **Filter > EdgeWorks > Corrode** and set the Range slider to 175, the RC Mix slider to 202, the GM Mix slider to 143 and the BY Mix slider to 0. This changes the sky back to a bright blue and picks out more detail in the clouds.



4 Now go to **Filter > EmbossWorks > SoftGlass** and set the X Right slider value to 0, the Y Down slider to 255, the X Left slider to 255, the Y Up slider to 0 and the Range slider to 150. This filter gives the clouds an embossed-edge effect. Try applying the filter again for a stronger emboss, and blend the layer with the background.



Blurring and blending

Try blurring the duplicate layer, before blending it with the background layer for a smoother finish to the image. A value of 5 pixels with Photoshop's native Gaussian Blur filter is about right. Also try the Hard Light blending mode, as it retains a lot of the colour created with the Dual filter.



Embossed detail

Using an embossing filter on an area that doesn't have a lot of definition in it really helps to pick out the edges. This technique is useful for bringing out more detail from dull skies, like the one in this image. The effect can be enhanced by blending the layer with the background layer.

SPECIAL EFFECT FILTERS FROM FLAMING PEAR

The Flaming Pear filter set has been split into two categories. Here we focus on filters that produce a range of special effects, from flooding a scene with water to creating stars

There are some very impressive filters in this first set from Flaming Pear – with some very complicated dialog boxes to accompany them. Don't worry though, because we'll explain how the main features work and show you the kind of effects they can produce, with walkthroughs for the more complex filters. Each dialog box has at least one Dice button, which acts in the same way as the Randomize button in Photoshop's filters; click on this button a few times to start with to get an idea of what each filter does. Each filter can also be blended with the original image, with a range of options found

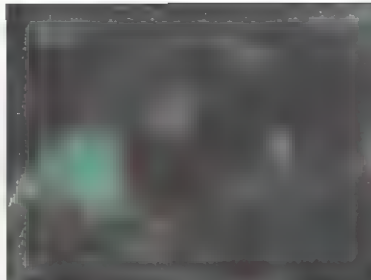
in the Glue pop-up menu. Many of these blending options are the same as Photoshop's layer blending modes, but there are lots of new options too.

Water, stars and planets

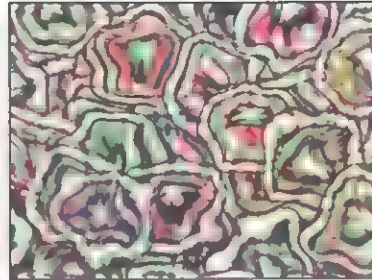
The Flood filter produces a very realistic 3D water effect, which covers the bottom half of an image. The comprehensive controls in the dialog box cover pretty much every aspect of creating the effect, from setting the perspective to match that of the image to creating waves and ripples on the surface of the water. The Flood filter also produces a realistic reflection effect, which reflects the top half of the original



Page 52 Add a realistic water effect that blends in seamlessly with the image



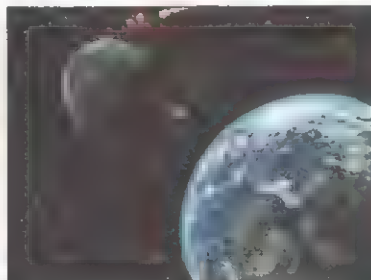
Page 55 Create your very own night sky using the Glitterato filter



Page 56 Create colourful abstract patterns with the Hue and Cry filter



Page 58 The Lacquer filter produces a range of stylised embossed effects



Page 61 The LunarCell filter is used with the Glitterato filter to produce this scene



Page 66 Colourful symmetry can be created with the Vibrant Patterns filter

image on the surface of the water.

Next we travel up into the heavens with the Glitterato filter. This wonderful filter creates night skies, complete with multi-coloured nebulas and stars. The Hue and Cry filter generates abstract colour patterns, which are ideal for backgrounds. The Lacquer filter is a beefed-up bevel creator, which can simulate glass and metallic surfaces.

The LunarCell filter enables you to play God by creating your own planets and moons. This very complicated filter has an extensive array of options to create the perfect planet, including climate controls and even an option to place cities

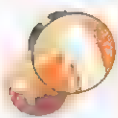
around the coastal areas. It can be combined with the Glitterato filter to produce stunning results.

Next up is the SuperBladePro filter, which not only creates bevelled edge effects but also has a range of controls to add weathered effects and even moss, dust and grit.

The Vibrant Patterns filter creates colourful, symmetrical patterns by combining three mixers in its dialog box. It's a bit complicated to understand, but who cares – just keeping hitting those Dice buttons! Then see how the Wavy Color filter creates stylised images by adjusting the colour curves of an image to completely transform it.

The Flood filter

This fantastic filter creates a realistic flooded effect on an image and is easy to use



Roll the dice

The Dice button, which appears at the bottom of the dialog box, works in the same way as the Randomize button in Photoshop. Click on this button to create different effects without having to adjust the controls. This is a good way of getting to know what a filter does. The Random Seed button next to it changes the randomness of the waves only.

The Flood filter creates a 3D water effect that gives the impression of the scene being flooded with real water. The effect is enhanced by the image being reflected on the surface of the water, distorted by the waves and ripples. The many controls in the dialog box cover every aspect of the look and feel of the effect, producing an excellent range of surfaces, from calm and clear to agitated and dark. The perspective can be adjusted to match perfectly with your image and the foreground blurred for a more



The Flood filter creates a good natural water effect that blends subtly into the image, with a soft edge for extra realism

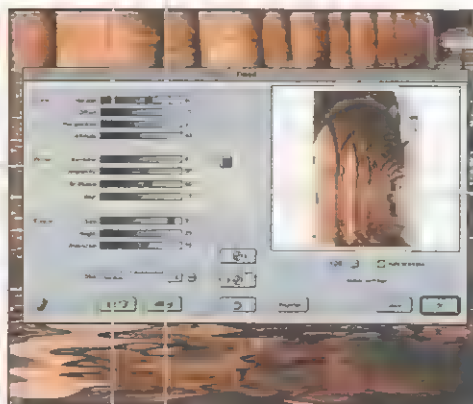
realistic look. The depth of the effect can be selected from a list of presets to blend seamlessly into the image.

THE FLOOD DIALOG BOX EXPLAINED

The Horizon and Offset options control the height and reflection of the horizon, represented by green and pink dotted lines in the preview window.

The Waviness option controls the size of the ripples on the surface, and the Complexity option breaks up the ripples into even smaller ripples.

The Glue pop-up menu holds an extensive list of blending options. Some will affect the whole image, while others will only affect the water.



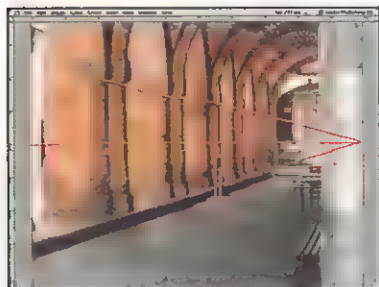
The Perspective option adjusts the angle of the surface of the water, and the Altitude option controls the height of the waves.

The Brilliance option adjusts the opacity of the water colour chosen from the Color button, and the Blur option defocuses the foreground.

The Size, Height and Undulation options in the Ripple section of the dialog box create a circular ripple effect in the centre of the flood.

Creating a flooded effect

Let's take a look at how the Flood filter's dialog box works, and fill an image with water



Open the Arches.tif file from the CD. The first thing to do is establish where the horizon is; this image has strong features receding into the background that make this easy. Two diagonal lines are drawn on a separate layer, following the perspective of these features. Draw a horizon line where they meet, then drag down a guide line and turn off the layer. Go to Filter > Flaming Pear > Flood.



First we need to adjust the Horizon option to match the guide line in the image. Zoom in to the preview window, slide the Horizon option to about 65 and set the Offset to 0. Then click on the Color button to bring up the colour picker and choose CMYK Picker from the options on the side. Drag all the sliders to the left, to create white as the colour for the surface of the water.



Now set the Perspective option to 100, to set the plane of the surface of the water to the right angle to match the image. Set the Altitude to 40 to give some height to the effect. Then, in the Waves section, set the Waviness to 50, Complexity to 60, Brilliance to 80 and Blur to 100. These options create an effect that has a lot of movement and detail in the surface of the water.



Now drag the Size, Height and Undulation options in the Ripple section to 0, so the ripple effect isn't visible. Leave the Glue option set to Normal, and click OK. The effect is fairly convincing, apart from where it meets parts of the foreground, like the stone wall at the right of the image. Apply the filter to a duplicate layer, and use a layer mask to paint out the effect from this area.



Right horizon

It's important to get the horizon and perspective of the effect right, otherwise the result won't look natural. The trick used in step 1 to determine the horizon line will not work on images with no clues to direct you – in these cases it's more difficult. But if you imagine at what height your eye is viewing the image, you'll get a good idea of where the horizon will be.



Hints and tips

This is a very versatile and powerful filter that creates realistic results. To achieve this kind of effect in Photoshop is virtually impossible, and would take a great deal of time and effort. There are endless uses for the Flood filter, so check out the Flood Guide.html file on the CD for some hints on getting better results – and a tutorial on how to submerge a person in water!

The Glitterato filter

This filter creates beautiful night skies, complete with clouds and sparkling stars



Add atmosphere

Because the clouds are created on two separate layers, the effect is much more convincing than anything that can be achieved with the Clouds filter in Photoshop. The variety of cloud formation, complexity and colour lets you create stunning skies for dull landscape pictures, transforming them into atmospheric images.

The Glitterato filter has an extensive dialog box to control the effect, which is split into two sections: Nebula and Stars. The Nebula section creates the clouds in the effect; from here you can control their size, shape and opacity. The A and B options set the brightness of the two layers that the cloud effect is produced on. The Stars section controls the amount, depth and colour of the stars that appear in the effect. The Glue option holds several blending modes for the effect, which bring the original image through or



This standard effect from the Glitterato filter produces a realistic cloudy night sky, with stars peeping through in the breaks in the clouds

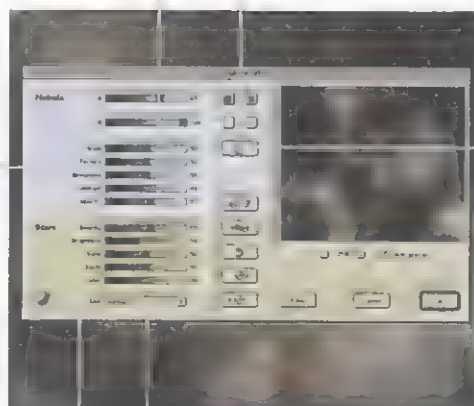
change the colours in the effect. Left on Normal, the effect will cover the image entirely.

THE GLITTERATO DIALOG BOX EXPLAINED

The Contrast option creates different types of clouds, from smooth to harsh. The Opacity option determines how many stars are obscured.

The Texture option adds smaller, high-contrast details to the clouds, and the Fibrousness option creates swirling effects.

The stars are controlled with these five options; the Depth option controls the distance and the Color option lets you create multi-coloured stars.



The clouds are created on two separate layers, A and B. You can choose the colours for each layer by clicking on the Color buttons.

The Color-Hex button randomizes all four colours in the effect, without affecting the other settings.

The Glue pop-up menu has a variety of blending modes, which create special effects by combining the filter with the original image.

Creating night skies

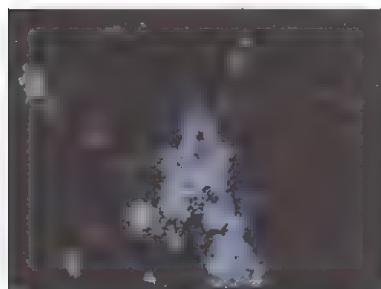
Create these images on separate layers, and then combine them using blending modes



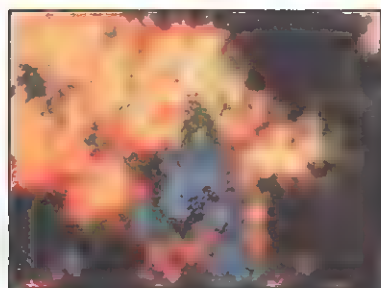
In the Nebula section set the A slider to 67 and the B slider to 75. Set the Scale to 19, Texture to 9, Fibrousness to 63, Contrast to 35 and Opacity to 35. Click on the top-left Color button and choose a purple for the first colour, a light blue for the second, a beige for the third and a pastel green for the fourth. In the Stars section set Density to 75, Brightness to 54, Scale to 35, Depth to 8 and Color to 64.



In the Nebula section set the A slider to 61 and the B slider to 53. Set Scale to 54, Texture to 83, Fibrousness to 45, Contrast to 71 and Opacity to 29. Click on the top-left Color button and choose a dull blue for the first colour, a yellow for the second, a deep blue for the third and a purple for the fourth. In the Stars section set Density to 81, Brightness to 29, Scale to 35, Depth to 37 and Color to 55.



In the Nebula section set the A slider to 62 and the B slider to 29. Set Scale to 32, Texture to 85, Fibrousness to 42, Contrast to 76 and Opacity to 20. Click on the top-left Color button and choose a dull green for the first colour, a bright blue for the second, a pastel violet for the third and light blue for the fourth. In the Stars section set Density to 87, Brightness to 72, Scale to 35, Depth to 8 and Color to 29.



Set the A slider to 53 and the B slider to 68. Make the Scale 59, Texture 72, Fibrousness 46, Contrast 78 and Opacity 25. Choose a violet for the first colour, a pale pink for the second, an orange for the third and a dull green for the fourth. Set Star Density to 100, Brightness to 47, Scale to 100, Depth to 35 and Color to 0. Choose Difference from the Glue pop-up to blend in with the previous effect.



Multi-layered effect

You can create spectacular nebulas by combining different settings in the Glitterato dialog box. It's best to apply the filter several times on different layers and use the layer blending modes instead of using the Glue option though – it will give you greater flexibility to adjust the effect.



Colour spin

It's a bit time-consuming setting all the colours for the clouds manually. Try clicking on the Color hex button under the Color buttons to randomly pick colours quickly. You may need to manually adjust one or two colours.

The Hue and Cry filter

This is a colour noise generator that can create an infinite range of amazing patterns



3, 2, 1...

The three dice buttons work in this way: the button with three dice randomizes the settings a little, the button with two dice will randomize the settings further, and the button with one die will ignore the settings and produce completely random settings. You can adjust the settings to create an initial effect, then use the 3 or 2 dice buttons to take it further.

This filter creates abstract colour patterns from an image. It works by filling the image with blotches of coloured shapes. The dialog box is split into two main sections; Form controls the size, shape and complexity of the shapes while Color determines the colour, hue and variation in shapes of the effect. There are three Dice buttons, each producing random settings of varying degrees – clicking on these is an easy way of viewing different effects until you find one you like. The effect can be fine-tuned using



This filter is great for creating abstract patterns for illustrations, or the effect can be blended into an image using the Glue option

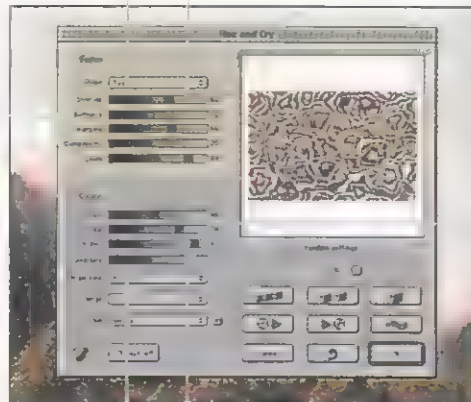
the controls. The Hue and Cry filter is great for creating backgrounds, textures and tiles for patterns.

HUE AND CRY DIALOG BOX EXPLAINED

The Shape pop-up menu contains seven different shapes to choose from: Circles, Diamonds, Squares, Octagons, TVs, Fleurons and Points.

Softness controls how crisp or soft the edges are, Warping distorts the shapes and Complexity allows you to draw new shapes.

The Stripe Kind pop-up menu holds four styles for the stripe effect and the Merge pop-up menu has four choices for the overlapping technique.



Overlap determines the size of the blotches overlapping each other; as the size increases, this produces different colour effects in these areas.

The Color slider increases the amount of colours in the shapes, and Hue changes the hue of the colours without affecting the other settings.

Stripes adds concentric rings to the effect and Doublure tends to darken or lighten the effect, depending on the Stripes setting.

Creating a Hue and Cry pattern

Here we'll introduce you to the filter's dialog box, and generate a pattern over an image



Open the Mountains.tif file from the CD and go to Filter > Flaming Pear > Hue and Cry. Begin by clicking on the button with the one die on it. See how the settings change each time the button is pressed. This button uses different settings each time and scrolls through the shapes pop-up menu, giving completely different results. This is a good way to introduce yourself to the Hue and Cry filter.



Now we'll use the Hue and Cry filter to generate a pattern over this image. First, choose Circles from the Shape pop-up menu. Set Overlap and Softness to 100 and Warping to 0. This will produce a pattern that has uniform shapes, with maximum overlapping producing extra colours. Set Complexity to 100 and Scale to 20 to make the pattern more complex but keep the shapes small.



Now, in the Color section of the dialog box, set the Color option to 100 and the Hue to 0, to produce as many colours as possible but without any variation in hue. Set the Stripes option to 100 and the Doublure option to 0 to add concentric rings to the effect, but without altering the effect further with the Doublure option.



Now choose the C option from the Stripes Kind pop-up menu and 3 from the Merge pop-up menu to change the style of the stripe effect and how it blends together. Then choose the Overlay option from the Glue pop-up menu and click OK. The pattern is then blended into the image, retaining some of the original detail underneath.



Making presets

You can create black and white patterns in the Hue and Cry filter by setting the Color and Hue options to 0. This is particularly useful if you want to produce preset textures, or even brushes, from the results. Once the filter is applied, you can then select an area and define it as a pattern or brush in the Edit menu (in Photoshop 7).



Maximum settings

You can get some interesting results by setting all the options in the Form and Color sections of the dialog box to their maximums. This will produce a pattern that has large, distorted shapes, with lots of colour and blending. Then you can scroll through the Glue pop-up menu to choose an appropriate blending mode to blend in with your image.

The Lacquer filter

An embossed effect with a difference, this filter can produce effects from shiny to plain weird



Metal abstraction

The Lacquer filter can be used after applying another filter to create weird embossed textures and patterns. Try using the Swerve or Twist filters with high settings to distort your image first, then apply the Lacquer filter to create an abstract metallic texture.

The Lacquer filter produces an incredible variety of effects that centre around an embossed effect. There are many options in the dialog box to control the detail, surface texture and lighting. You can turn an image into a shiny, metallic surface, or create a frosted glass effect, at the click of a button. But the Lacquer filter does much more; if you click on the Dice button a few times you will get a good idea of how powerful it really is. The range of effects is amazing, as the image turns from a noisy, highly-coloured



This rather flat-looking image has been given embossed bulges, with flat areas of noisy colour, to create a stylised 3D illustration effect

image with dominant dark edges to a smooth effect, with embossing softening the detail in the image.

LACQUER DIALOG BOX EXPLAINED

The **Blur** option controls the size of the embossed effect; the higher the value, the larger and smoother the effect. **Detail** controls the fine detail.

The **Glass** option creates a glass-like surface, **Prism** adds rainbow-like reflections to the effect and the **Gradient** option is used to create metallic reflections.

Glitter adds shiny white highlights to the surface, **Edges** produces bright lines around the embossed effect and **Lucidity** increases contrast and saturation.



The **Bulge** option controls the depth of the embossed effect; the slider ranges from -100 to +100, producing inverted or extruded embosses.

The **Grad colors** buttons choose the colours for the metallic reflections – left button for upward-facing surfaces and right button for downward-facing surfaces.

The **Flat color** option controls the amount of the original image showing through the effect, and the **Sparkle** option adds tiny highlights to the glass surface.

Using the Lacquer filter

The Lacquer filter creates an amazing range of effects, but here we'll use it in a fairly subtle way



Open the Spanishwall.tif from the CD and go to Filter > Flaming Pear > Lacquer. We're going to use the Lacquer filter to create a subtle effect that will add noise and a little depth to the image. First, set the Blur option to 32 and the Detail to 30. These settings keep the embossed effect small, but retain a lot of detail in the effect.



Set the Bulge option to 15 and Glass to 12 to keep the emboss effect small and not too shiny. The Prism option is set to 0 so that no other colours are introduced to the effect, and the Gradient option is set to 46 to add a little metallic reflection. Click on the left Grad Colors button and choose a beige colour from the Color Picker, then click on the right button and choose black.



Now set the Flat Color option to 0 to apply the effect to the image without any of the original image showing through. Set the Sparkle option to 50 to add a few tiny highlights, and the Glitter option to 7 to keep the shiny white highlights to a minimum. The Edges option is set to 39, so that the edges are not too prominent, and the Lucidity to 48 to add a little light.



Now choose the Ace option from the Glue pop-up menu, to blend the effect in to the image, and then click on the Light Direction sphere under the preview window. Drag the little blue dot to the top-right of the sphere, to about the 2 o'clock position. Click OK. You can now see that the Lacquer filter can create quite subtle effects, as well as some spectacular ones.



Grainy effect

To create a stylised image with high contrast and grainy texture follow these settings: Set the Blur to 250, Detail to 100, Bulge to 100, Glass to 0, Prism to 0, Gradient to 100, Flat color to 100, Sparkle to 0, Glitter to 0, Edges to 100 and Lucidity to 100. The other settings don't matter so much, as long as you stick to these main settings.



Seeing the light

The Light Direction sphere in the dialog box can radically change the highlights and the effect of the Sparkle option. Once you've got an effect that you like, it can be a good idea to try different directions for the light source, to see how it affects the filter's result.

The LunarCell filter

This versatile filter creates realistic moons and planets with clouds, craters and mountains

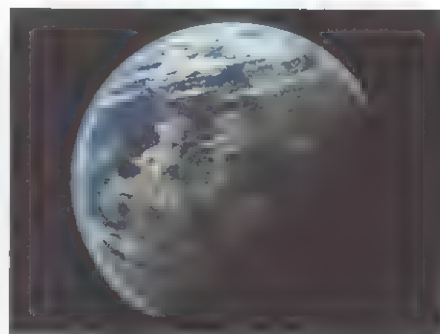


Photoshop export

The button with the page icons on it allows you to export a Photoshop file with ten layers. Each layer contains a different flattened element of the effect. You can use these layers as textures in a 3D program, but note that the rendering for this option can take a few minutes.

The dialog box for this filter looks a little daunting at first with its many controls, but again the Dice button will give you a good start. You can create a moon with craters, or a planet with seas, continents and clouds. There's even an option to create cities on your planet – the possibilities are nearly as boundless as the universe itself.

The two spheres in the centre of the dialog box control the lighting and the position of the North Pole, which affect climate and city placement when moved. The results are very



This is a standard effect, creating an Earth-like planet with continents, oceans and a climate. The textures and colours are very realistic

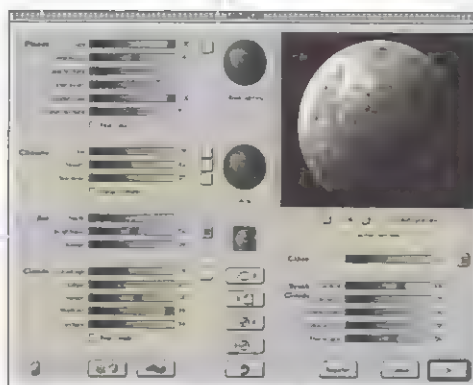
convincing, and the filter renders surprisingly quickly considering the complexity of the effect.

LUNARCELL DIALOG BOX EXPLAINED

The Planet options control the shape and terrain of the planet, creating land masses ranging from smooth, flat surfaces to features such as mountains and craters.

The Air options create the atmosphere for the planet; you can choose the colour, depth and brightness of the atmosphere, and simulate a sunset effect.

The Clouds options control all the attributes of the synthetic clouds, and also allow you to download actual satellite pictures with the Load clouds button.



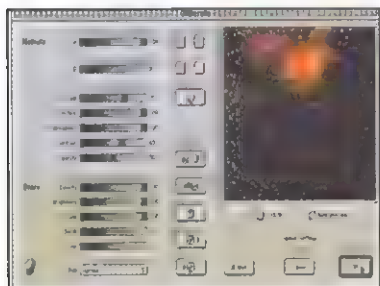
The Climate options allow you to colour the landscape; you can choose colours for the ice caps, deserts and sea from the color buttons on the right.

The Map Mode button has several options for creating different types of maps; Normal puts the planet on a black background with other options creating flat maps.

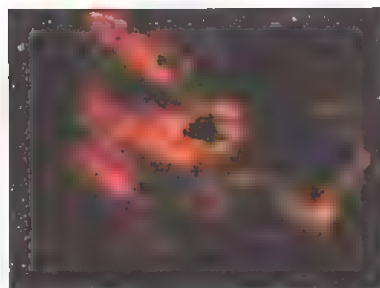
The Synth Clouds options add extra attributes to the synthetic clouds such as swirling winds, hurricanes and storms, to create more complex cloud formations.

Creating a space scene

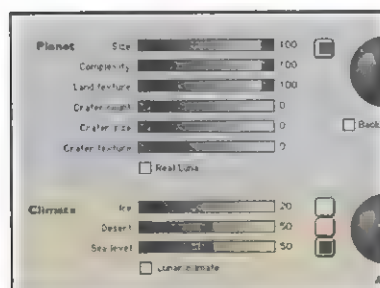
Over the next eight steps we'll create planets and moons with remarkable ease and speed



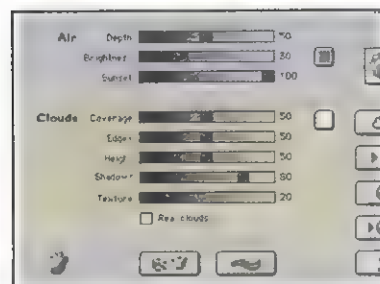
Open a new file in Photoshop 25cm wide by 20cm deep at 300dpi in RGB mode. Then go to **Filter > Flaming Pear > Glitterato**. In the Nebula section, set the A slider to 100 and the B slider to 0. Click on the first Color button and choose a pink colour; choose a yellow for the second colour, an orange for the third and white for the fourth. This creates clouds on just one layer.



Now set the Scale to 70, Texture to 100, Fibrousness to 100, Contrast to 65, and Opacity to 50. In the Stars section, set the Density to 100, Brightness to 100, Scale to 100, Depth to 0 and Color to 0. Leave the Glue option set to Normal. These settings produce a sky filled with large bright stars, with a little nebula in the top-left of the canvas area. Now Click OK, and add a new layer.



Name the layer Earth, then go to **Filter > Flaming Pear > LunarCell** to create an earth-like planet. In the Planet section, set the Size to 100, Complexity to 100, Land texture to 100, Crater count to 0, Crater Size to 0 and Crater texture to 0. In the Climate section set the Ice to 20, Desert to 50 and Sea level to 50. Leave the other options in these sections as they were.



In the Air section, set the Depth to 50, Brightness to 30 and Sunset to 100. Then in the Clouds section, set the Coverage to 50, Edges to 50, Height to 50, Shadows to 80 and Texture to 20. These options create an atmosphere that rises above the surface, with a slight orange colouring around the edge of the shadow to simulate the effect of a sunset.



Moving planets

The position of the planet on the canvas can be adjusted by clicking in the preview window of the LunarCell dialog box. But note that if part of the planet is positioned off the canvas, this part will be deleted. So it's best to keep the whole planet on the canvas area, and move it on the layer.



Total eclipse

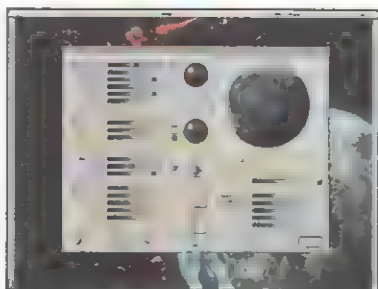
The Sunset option can have a very subtle effect, as used in step 4. To get a stronger effect from this option, you need to click on the Backlighting checkbox. To create an eclipse effect, place the Light control in the centre of the sphere. Move the Sunset slider to change the colour of the effect.

Creating a space scene continued



Single layers

Each planet or moon created with the LunarCell filter needs to have its own layer to sit on. If you create a new planet without adding a new layer first, the effect will render on to the active layer, deleting the contents of that layer.



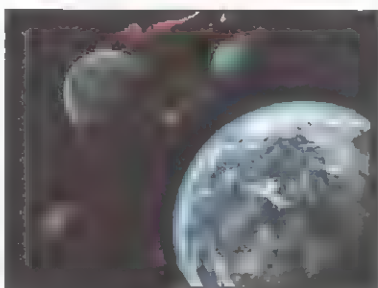
In the Synth Clouds section set the Coriolis option to 0, Viscosity to 0, Storm count to 35, Storm size to 30 and Storm spin to 20. Now set the Cities option to 0, and select the Composite option by clicking on the Map Mode button. This isolates the planet from the background. Click OK, and drag the planet to the bottom-right corner of the canvas.

Create a new layer and name it Moon, then open the LunarCell dialog box. In the Planet section set size to 60, Complexity to 0, Land texture to 100, Crater count to 20, Crater size to 100 and Crater texture to 0. Then click on the Real Luna checkbox and the Color button and choose a grey colour (25% black). Then set all the Climate options to 0, and click on the Lunar climate checkbox.



Downloading clouds

The Load Clouds button will download clouds from the Flaming Pear website. When you click on the button, a window will appear with a list of cloud images; simply choose one and it will be downloaded into the filter and applied to the image. The 'Try cache first' button will search your hard disk first for the file. The Update this list button will connect to the Flaming Pear website and search for updated versions of the files.



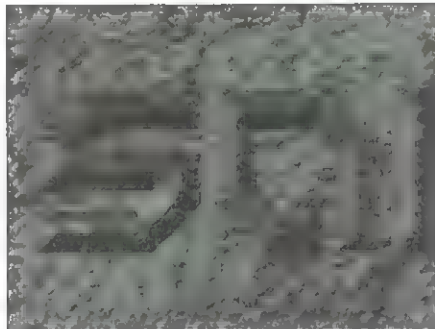
In the Air section set the Depth to 10; Brightness to 50 and Sunset to 100, to add a little atmosphere and light to the moon. Now set all the options for the Clouds, Synth Clouds and Cities sections to 0, as these are not necessary for this type of planet. Click OK, and position the moon as shown.

You can now add more moons and planets quickly, by going back into the LunarCell dialog box and clicking on the Dice button a few times until you get a result that you like. Then you can resize them using the Transform command, and blur them slightly to make them look as if they are in the distance.

The SuperBladePro filter

A bevel-making filter with the power to add realistic weathering effects and reflections

This is a complex-looking filter, with an incredible amount of options in its dialog box. The filter doesn't stop at creating a bevelled edge to a selection, it also allows you to tarnish and stain the effect. You can even add moss and water stains to make the result look weathered. The Shape menu holds a selection of shapes for the bevel and the Texture menu has a list of textures, with the bottom option allowing you to choose a texture file from Photoshop's presets or from the Environments and textures folder in



Here you can see the incredible power of the SuperBladePro filter. This effect was created with just a line of text in a few minutes

the SuperBladePro folder. This filter is great for professional-looking website buttons or stylised text.



Realistic reflections

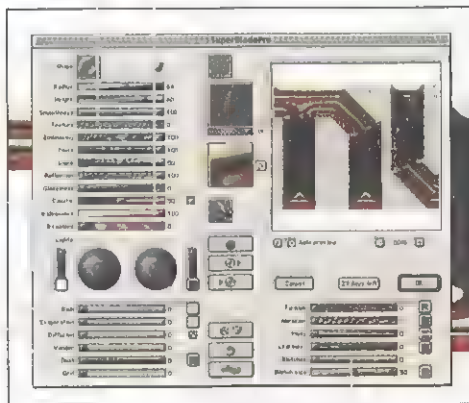
The Environment graphic button works with the Reflection option by adding a mirror-like image to the reflections in the effect. When you click on this button a window appears – you have to locate the environments and textures folder in the SuperBladePro folder to load in an image. The Spinner button next to the Environment graphic button rotates the graphic by 90° on each click.

SUPERBLADEPRO DIALOG BOX EXPLAINED

The Texture slider controls the amount of texturing on the surface of the effect. A negative value makes the texture recede, and 0 keeps the surface smooth.

The Caustic option adds highlights that appear opposite the light source. The coloured square next to the slider allows you to choose prismatic or white caustics.

These four options control the water effect. The Diffusion option controls the horizontal spread of the water and Wander makes the water run into flat areas.



The Caustic and Iridescence options together create an effect similar to the appearance of colours produced on soap bubbles when light hits them.

The Moss option creates a moss-like effect on the upward-facing surfaces, and has two colour buttons, for the colour of the moss and the underlying soil effect.

The Blotches option adds coloured, lichen-like stains to the effect. The Blotch size slider controls the size, and colour is selected from the Color button.

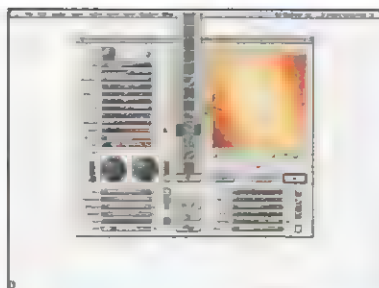
Creating textured effects

Let's look at how to use the SuperBladePro dialog box and create a textured text effect

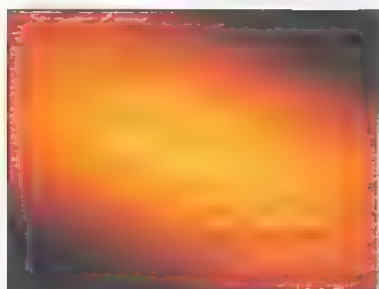


Save settings

You can save your own effects in the SuperBladePro dialog box by clicking on the Save preset button (the one with the arrow on the left of the CD icon). These can then be loaded back in at any time by clicking on the Load preset button (the one with the arrow on the right of the CD icon).



Create a document 20cm wide by 15cm deep at 300dpi in RGB mode. We'll apply a texture to the background layer. Go to Filter > Flaming Pear > SuperBladePro. Set Radius to 2, Height to 20, Smoothness to 0, Texture to 50, Embossing to 0, Gloss to 50, Glare to 100, Reflection to 0, Glassiness to 100, Caustic to 0, Iridescence to 0 and Iri colors to 0. Choose the texture fourth from the bottom of the list.



Set Texture zoom to 100. In the Lights section click on the left Color button and make a brown, then drag the slider to the bottom and the blue dot to the centre of the sphere. Click on the Color button to the right and make a pink, and pull the slider to the bottom. Set all the options below to 0 apart from Grit; set this to 20. Set all other options to 0 apart from Blotches, which is set to 100.



Just textures

SuperBladePro applies its effects to selections, but you can apply a texture effect to the whole canvas by not making a selection as in step 1. Here the filter is used to just apply a texture although the Radius option's lowest setting is 2, so a slight bevel effect will appear at the edges but this can be trimmed off after the filter is applied.



Add a new Text layer and type a word, then rasterize the layer and select the text. Open the SuperBladePro dialog box again and change these settings; choose the first option from the Shape pop-up menu, set the Radius to 80, pull the Color button slider on the right to the top, set the Rain option to 20, Evaporation to 50, Diffusion to 50 and Wander to 50. Click OK.

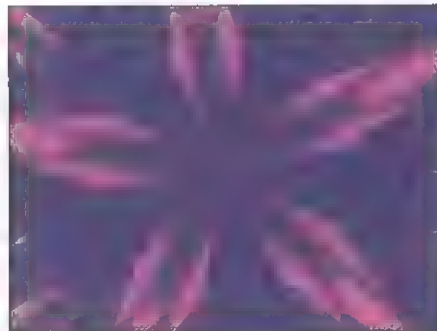


You now have a basic textured text effect on the same textured background. Now duplicate the Text layer, and set the original layer to Hard Light and the duplicate layer to Multiply. This process enhances the colour of the text, and makes it stand out more from the background.

The Vibrant Patterns filter

This filter offers a quick way of creating complex symmetrical patterns with the illusion of depth

This is a powerful geometric pattern generator, which creates multi-layered patterns by overlaying output from three mixing options. These are then blended together to create more complex patterns. The Sharpness controls for each mixer adds depth to the effect by softening the edges of the patterns. There is no way of selecting exact colours for the effect, but the colours can be changed using the Hues and Color dice buttons. Two other dice buttons control random settings for the mixers and Density options. This



This is quite a simple pattern created with the Vibrant Patterns filter. Click on the Dice button below the mixers to experiment with settings

filter is useful for creating bump maps and patterns for use with the Displace filter in Photoshop.



Blending patterns

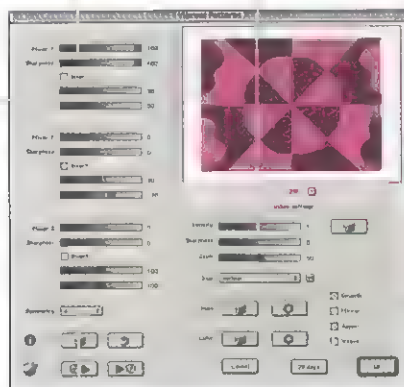
You can create even more complex patterns by applying the filter more than once with different settings, then blending the results using the Glue pop-up menu. You can also create greyscale patterns by clicking on the button with the blue ring on it, next to the Color dice button.

VIBRANT PATTERNS DIALOG BOX EXPLAINED

The three Mixer sliders control the amount of oscillation that appears in the pattern for each option. Sharpness determines whether edges are soft or not.

The two unmarked sliders control the frequencies of the oscillations and how they interact with each other. The higher the frequency, the more complex the pattern.

The Symmetry pop-up menu contains four options; 2, 3, 4 and 5. These numbers determine the number of folds which are used to create the pattern.



The Density slider determines the number of colour transitions that occur in the effect. This Sharpness slider controls the overall sharpness for all three mixers.

The Smooth checkbox will produce smoother colour transitions when ticked. The Mirror checkbox chooses a wedge from the pattern and reflects it throughout.

The Aspect checkbox makes the pattern square when checked, or stretches it to fit the selection when unchecked. Weave blends the oscillations together.

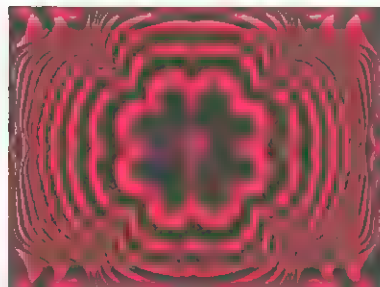
Making patterns

Here are settings for four different effects, to familiarise you with the Vibrant Patterns filter

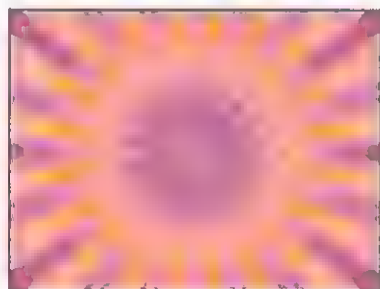


Exact colours

Note that the settings shown on this page will achieve the same pattern results as shown in the pictures, apart from the colour. As mentioned previously, there is no way to specify colour other than to click on the Color and Hues dice buttons.



Set Mixer 1 to 17, Sharpness to 94 and the unmarked sliders to 49 and 31. Set Mixer 2 to 63, Sharpness to 5, tick the Invert checkbox and set the unmarked sliders to 13 and 57. Set Mixer 3 to 31, Sharpness to 63 and the unmarked sliders to 149 and 120. Choose 4 from the Symmetry menu. Set Density to 80, Sharpness to 24 and Zoom to 68. Click all the Smooth, Mirror, Aspect and Weave checkboxes.

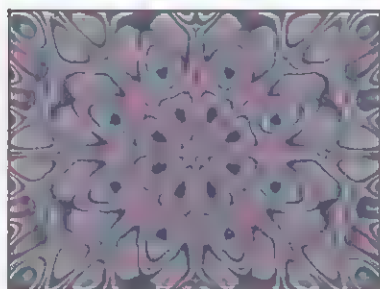


Set Mixer 1 to 97, Sharpness to 94 and the unmarked sliders to 144 and 133. Set Mixer 2 to 12, Sharpness to 26 and the unmarked sliders to 9 and 188. Set Mixer 3 to 12, Sharpness to 73, tick the Invert checkbox and set the unmarked sliders to 69 and 44. Select 5 from the Symmetry menu. Set Density to 7, Sharpness to 0 and Zoom to 52. Click all Smooth, Mirror, Aspect and Weave checkboxes.

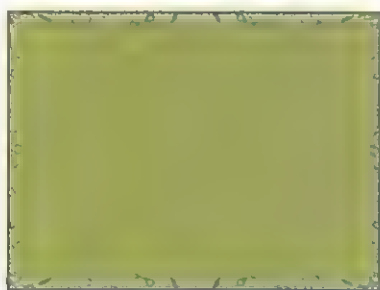


Simple patterns

You don't have to use all the Mixers to create patterns. To produce a simple pattern turn Mixers 2 and 3 off by dragging the slider to 0. For an even simpler pattern set the Density option to 0 and the Sharpness (below Density) to 100, to produce a hard-edged black and white effect.



Set Mixer 1 to 63, Sharpness to 96, click Invert checkbox, set unmarked sliders to 96 and 126. Set Mixer 2 to 53, Sharpness to 21, click Invert checkbox, set unmarked sliders to 1 and 56. Set Mixer 3 to 94, Sharpness to 57, click Invert checkbox, set unmarked sliders to 52 and 135. Choose 4 from Symmetry menu. Set Density to 17, Sharpness to 0 and Zoom to 57. Click the Mirror and Aspect checkboxes.

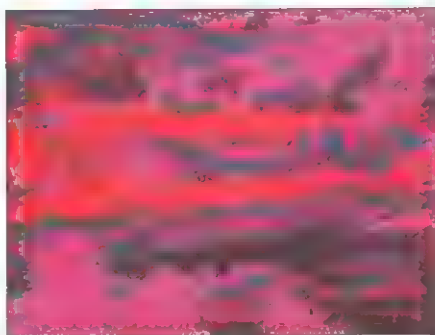


Set Mixer 1 to 15, Sharpness to 20 and the unmarked sliders to 39 and 184. Set Mixer 2 to 27, Sharpness to 20 and the unmarked sliders to 31 and 120. Set Mixer 3 to 56, Sharpness to 28 and the unmarked sliders to 190 and 163. Choose 4 from the Symmetry menu. Set Density to 37, Sharpness to 41 and Zoom to 52. Click Smooth, Mirror and Aspect checkboxes and deselect the Weave option.

The Wavy Color filter

Change the colour of your images and create stylised, funky-looking graphics in no time

This filter changes all the colours in an image in a similar way to the Gradient Map adjustment command in Photoshop. The filter is called Wavy Color because it works on curves that are similar to waves. If you think about the Wave filter in Photoshop, there's a Sine option for the shape of the waves that produces undulating curves. That's exactly how the waves of colour are manipulated in the Wavy Color filter through the colour channels. This is a complex filter, so the simplest way to use it is to click



This photo of some clouds has been completely transformed into a bright, solarized, abstract image with just a few clicks on the Dice button

repeatedly on the Colors dice button until you get a result you like – or you could read the box below.



Stylised graphics

The Wavy Color filter is ideal for creating stylised images quickly and with very little effort. Just a few clicks on the Dice button will produce an effect that most people will be happy with.

This process can produce the kind of images you see in a top design book that will set you back £40 or so – you're better off buying the filter instead.



The Density option

This slider has an incredible effect on the filter's output. It is usually set quite low, as dragging the slider to the right creates very abstract and highly-colourised images because it drags all the A sliders along with it.

The Dice button doesn't affect the Density option, which stays at the selected setting.

WAVY COLOR DIALOG BOX

THERE ARE three main sections of controls in the dialog box. Each section corresponds to a pair of colours that represent the RGB/CMY colour channels. The first section controls Cyan and Red, the second section controls Magenta and Green and the third section controls Yellow and Blue.

EACH SECTION has four sliders: A, B, C and D. The A sliders adjust the frequency of the wave and shift the colours to the Red, Green and Blue respectively as they are pulled to the right. The B sliders control the wave's phase, and only really have any effect when used in conjunction with the C and D sliders.

THE C SLIDERS adjust the zero shift, mixing in other colours in each section, for example Red into Cyan. The D sliders control the amplitude of the wave, but tend to add too much noise to the effect.

FLAMING PEAR: DISTORTION AND TEXTURE

The second half of the Flaming Pear filter set concentrates on filters that produce texture effects and distortions, but we'll also look at the SolarCell filter, and a set of free plug-ins

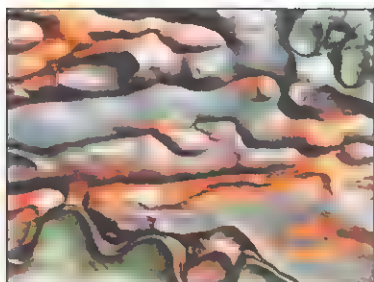
First off we'll look at the Boss Emboss filter. Similar to the Emboss filter in Photoshop, the Boss Emboss filter produces a greater range of effects with its many controls. These include the Creasing option, which creates sharp-edged folds and adds more texture to the effect. The Melt option blurs the effect to create more abstract and simplified results. The walkthrough on page 71 shows you how to create four stylised looks.

The Flexify filter is an incredibly powerful distortion filter that is primarily used to unwrap spherical images. But this filter also produces a variety of flattened multi-sided

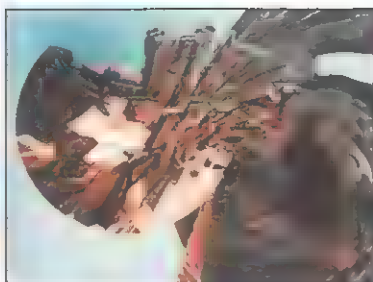
shapes and globes which can be printed and cut out to make three dimensional shapes. It's a great filter for illustration work, especially as it also prints the grid-like contour lines on to the result.

Bright and moody effects

The Glare filter creates a glowing halo effect in the brightest areas of an image and produces a range of effects, from a subtle glare effect to more surreal colourised images. The India Ink filter has a selection of halftone patterns to create black and white pen and ink style illustrations from an image. It produces good results when blended with the image



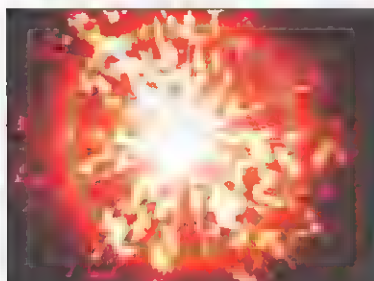
Page 70 The Boss Emboss filter creates effects like this surreal aerial landscape



Page 73 Want to map an image on to a globe? The Flexify filter can do the job



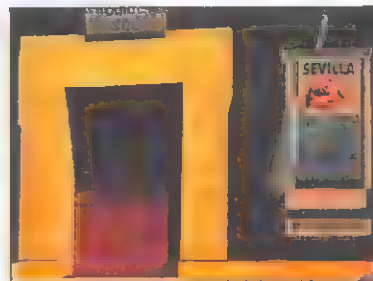
Page 76 A photo becomes a moody image with the Melancholytron filter



Page 81 Create this amazing exploding star effect with the SolarCell filter



Page 83 The Twist filter warps images, and adds flowing streaks to the effect



Page 84 They're free and they're pretty good too – check out the Freebies filters

to retain some colour in the result.

The Melancholytron filter adds atmosphere and mood to an image by blurring the edges, shifting the focus to the centre of the image. It's ideal for creating antique-effect, sepia images. Mr. Contrast is an advanced contrast filter that creates four versions of an image and blends them. The filter is really for use with black and white photos, but gives good results on colour images too.

Another filter that creates stylised images is the Organic Edges filter. It has a basic effect similar to the Find Edges filter in Photoshop, but with more controls in the dialog box to create different results, including

a chrome effect. The Silver filter also creates a metallic effect, which is best suited to creating logos and website buttons. The SolarCell filter creates weird and wonderful sun effects. The results aren't as good as you get with the LunarCell filter, but we show you how to get the best from this filter. Swerve and Twist are distortion filters that do more than their names suggest, with enough options to create a multitude of distortion effects.

There are 20 free plug-ins in the Freebies set of filters that mainly create colour changes. Most of the filters apply their effects directly to the image, so the results are instant.

The Boss Emboss filter

This filter creates more than just a simple embossing effect with its powerful controls



Blending options

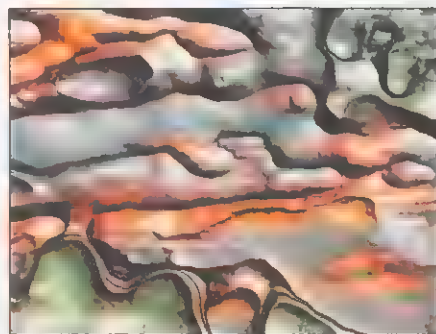
You can create some really unusual images with the Boss Emboss filter by blending the effect with the original image. Try flicking through the Glue options, by clicking on the Next Glue button on the right of the pop-up menu. The Luminance and Multibright options give good results.



Colour effect

All the options in the Source pop-up menu produce a greyscale image when the Glue option is set to Normal, apart from the Color option. This produces bright colours around the embossing effect, with the colour spreading throughout the image according to the other settings.

This filter is a more powerful version of Photoshop's Emboss filter, with more options and controls to produce a greater range of effects. In its simplest form it creates a greyscale embossed version of the original image, but by using options like Creasing and Melt combined with a blending mode from the Glue pop-up menu, you can create colourful, textured 3D images. With the Melt option set to its maximum the image turns into a weird, stylised landscape. The whole effect is enhanced by the the addition of



This is the kind of effect that can be produced with the Boss Emboss filter by using the Melt option on a high setting

lighting, which is controlled by the Height and Angle options in the filter's dialog box.

BOSS EMBOSS DIALOG BOX

THE HEIGHT AND ANGLE options control the altitude and direction of the light source. The higher the Height setting, the lighter the effect.

CREASING adds sharp-edged, V-shaped folds to the effect, which create a more textured and detailed result.

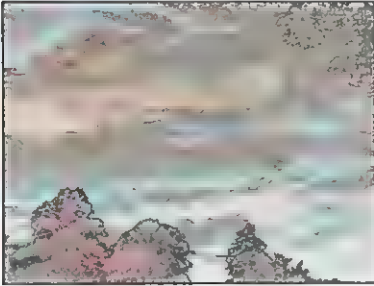
THE MELT slider blurs the shapes made by the embossing effect into each other to create more abstract results. The detail is also simplified with this option as the value is increased.

THE UNSPARKLE checkbox smooths out tiny highlights from the embossed effect when selected. But be aware that this option will make the filter run more slowly.

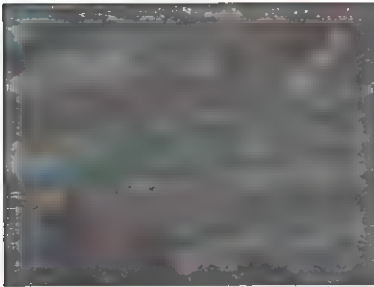
THE SOURCE pop-up menu holds six options to choose from to use as the source for the effect. These are Greyscale, Red, Green, Blue, Color or 3-channel. Each option will produce a different result.

Creating stylised effects

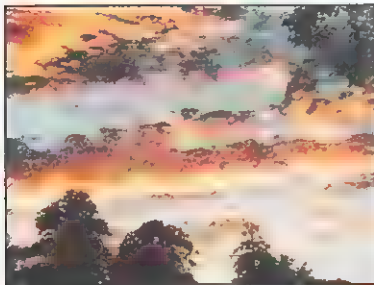
Here are four different types of effect that you can create with the Boss Emboss filter



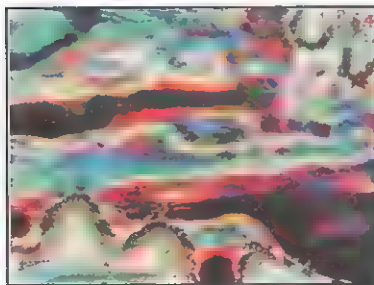
1 This image has a similar feel to the effect you get when using the Find Edges filter in Photoshop. Open the Sky.tif from the CD and go to Filter > Flaming Pear > Boss Emboss. Set Height to 100, Relief to 35, Creasing to 0, choose the Color option from the Source pop-up menu and set the Melt option to 0. Deselect the Sparkle checkbox and set the Glue option to Normal.



2 The image is inverted here using the Exclusion option from the Glue pop-up menu. The other options in the dialog box are set as follows: Height 100, Relief 20, Creasing 100. Choose the 3-channel option from the Source pop-up menu and set the Melt option to 0. In these first two examples the Angle option makes no difference to the effect.



3 For this effect open the Boss Emboss dialog box and set the Height to 51, and drag the Angle line to the bottom-right of the sphere at about 45°. Set the Relief option to 18, Creasing to 79, choose Grayscale from the Source pop-up menu and set the Melt option to 6. Choose the Dry option from the Glue pop-up menu. These settings give the effect of a brightly coloured textured painting.



4 This surreal effect is created by pulling all the sliders in the dialog box to their maximum settings, choosing Color from the Source pop-up menu and Similarity from the Glue pop-up menu to blend in the effect. The Angle option again has no effect, and make sure the Unsparkle checkbox is not selected.



Unsparkle checkbox

This option makes very little difference to the outcome of the effect as it only smooths out the smallest of highlights in the creased areas. Therefore, for the sake of speed, it's best to leave the Unsparkle checkbox unselected.



Experiment with blending

You can see from these four variations that the Boss Emboss filter has a vast range of effects available for creating stylised images. The blending modes in the Glue pop-up menu play a big part in the results, and are worth experimenting with.

The Flexify filter

This is an incredibly flexible filter, which can distort and warp images in a multitude of ways



Read the guide file

For more information about how the Flexify filter works and its many uses, look at the *Flexify Guide.html* file in the Flexify folder on your CD. The file shows you pictures of all the input and output options, and at the bottom of the page is a list of links from where you can download suitable input maps for making globes.

The main uses of the Flexify filter are to unwrap spherical, fish-eye photos to make a flattened image and to create unfolded multi-sided shapes from a flat image. But its ability to distort and warp any image into all sorts of unusual shapes is what most people will be interested in. There are also output options to break up an image into flattened globe shapes that will form a perfect sphere when printed, cut out and stuck back together. The Flexify filter even draws tabs on the sides of the shapes, so the shape can



This image has been warped using the Hyperbolic Output option, with the Grid checkbox selected to include the grid lines

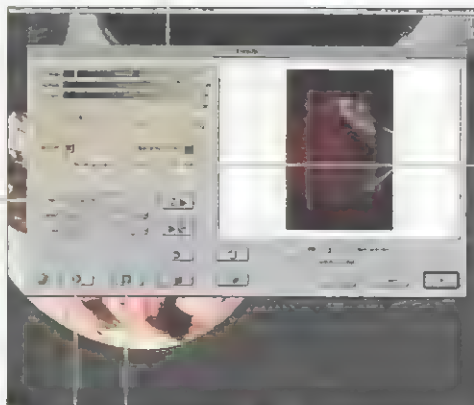
be glued together easily. The Brick button in the dialog box allows you to create globes using Lego® bricks.

FLEXIFY DIALOG BOX EXPLAINED

The Latitude slider moves the centre of projection up and down, and the Longitude slider moves the centre from left to right.

The Input pop-up menu holds a list of options from which to choose the shape of the original image. If your image is flat, choose Equirectangular.

The Output pop-up menu holds all the options for the output shapes. There are over 40 to choose from, including unwrapped 3D shapes.



The Spin option spins the image around the centre of the projection, with a range from -180 to +180. The Flip checkbox reverses the image.

The Grid checkbox places a wireframe grid over the image that follows the distortion and is printed on to the output of the effect.

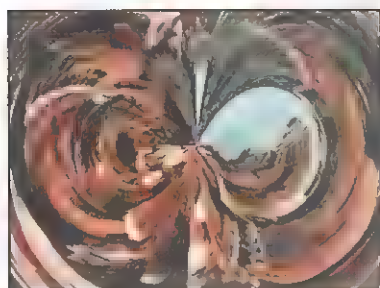
The Axis button randomly sets the latitude, longitude, and spin sliders to multiples of 90° each time it is clicked, producing symmetrical views.

Using the Flexify filter

Follow these steps to create four different distortions and shapes from a flat image



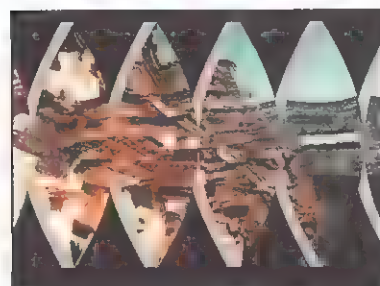
1 Open the Ruins.tif file from the CD and go to Filter > Flaming Pear > Flexify. First choose the Equirectangular option from the Input pop-up menu. Then choose the Hyperbolic option from the Output pop-up menu. Now set the Latitude option to -37, Longitude to -80, Spin to -55 and FOV to 120. These settings produce an image that spins and twists around the centre point.



2 For this effect, choose the Quasar option from the Output pop-up menu. Leave the Input option set to Equirectangular. Then set the Latitude option to 0, Longitude to -180 and Spin to 90. These settings distort and warp the image around two circles on either side of the centre point, so that the corners of the image converge at the centre.



3 Now to create a three-dimensional shape from the image. Leave the Input option set to Equirectangular. Then choose the 24 faces b option from the Output pop-up menu. Set the Latitude, Longitude and Spin options to 0 by clicking on the Reset button (the one with the blue ring on it at the bottom of the dialog box). Set the Tabs option to 33 to define the width of the tabs.



4 Now we'll create a globe shape. Choose the Gores:6 option from the Output pop-up menu, then reset the Latitude, Longitude and Spin options by clicking on the Reset button. Set the Tab option to 50 to increase the size a little. If you print this image out and cut it out – not forgetting the tabs – you'll be able to form a globe shape, with the image mapped over the surface.



Untabbed shapes

You don't have to use the 3D shape options in the Output pop-up menu just for creating 3D shapes. You can also use them to distort an image for illustration purposes, or just to create weird-looking images. In this case pull the Tabs slider to 0 to exclude them from the final image.



Different input

The Equirectangular option was selected from the Input pop-up menu for the steps in this tutorial, as the image is flat. But you can choose any of the Input options to achieve even more distorted results from a flat image.

The Glare filter

Increase the intensity of the bright areas in an image or create surreal, colourised effects



Glue options

Try using different Glue options to create more unusual effects, or to intensify the results of the effect. Options that work well are Multiply and Overlay for a more intense image, or Difference for a more surreal look with inverted colours.



Light and bright

To create a general lightening and brightening effect across an image use these settings. Set the Diameter to its maximum setting, Cutoff to its minimum, Brightness to its maximum, Gamma to its minimum and Saturation to its maximum. These settings should work well on most images, especially photographs of sunsets.

This filter has a similar effect to the Diffuse Glow filter in Photoshop, but has more options to create a greater variety of effects. The Glare filter works by increasing the intensity of the brightest areas of an image with glaring halo effects. The effect is controlled by five options in the dialog box which let you create subtle glare effects, or more surreal colourised effects by increasing the Saturation option to intensify the amount of colour in the halo effect. A negative value in the Saturation option inverts the colours



The light in this image has been intensified to produce an image with higher contrast and brighter colour around the bright areas

in the image. This filter produces excellent results when used on images such as sunsets.

GLARE DIALOG BOX

THE DIAMETER option controls the size of the halo effect, with a range from 0 to 250.

THE CUTOFF option determines the brightness range that's used for the halo effect. Set to 0, this option will include darker areas of the image in the effect. Set to the maximum of 100, the effect will be very subtle, taking in only the brightest areas of the image.

THE BRIGHTNESS option sets the brightness for the glare and works with the Cutoff option to determine to the size of the effect.

THE GAMMA option controls the amount of blending in the edges of the glare effect. A low value will produce a smoothly blended effect from the centre of the glare to the edges. Higher settings create a blown-out effect, increasing the size of the glare.

☐ **SATURATION** adds colour to the effect for more surreal results.

The India Ink filter

This filter turns an image into a black and white line drawing, using different styles for the effect

The India Ink filter uses halftone-style patterns to create black and white drawings from images. These include the usual types of patterns like Diffusion and Noise, along with more unusual ones like Maze and Bubbles. There are several options in the dialog box for producing a good range of effects, including a Warp option that distorts the image even further. The Gray checkbox adds greyscale tones to the effect in between the black and white tones to create a smooth, graduated blend, although turning



The Bubbles option from the Style pop-up menu and the Multiply option from the Glue pop-up menu have been chosen to create this effect

this option on will make the filter run slower. This is a good filter for creating degraded colour images.



100% preview

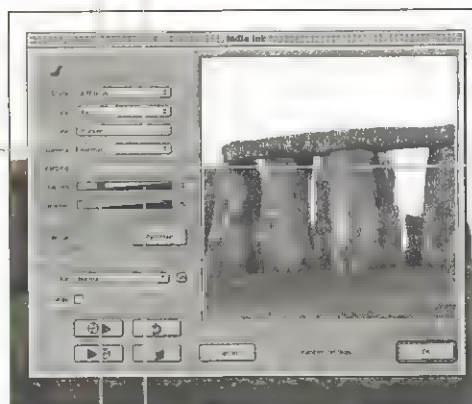
Unfortunately there aren't any controls in the dialog box to change the size of the preview in the Preview window, so the effect is shown at 100%. You'll have to scroll around the preview window manually to see how the filter is affecting different areas.

INDIA INK DIALOG BOX EXPLAINED

The Style pop-up menu holds a variety of different halftone styles for the effect. The Scale pop-up menu sets the size of the pattern.

The Gamma menu allows you to swap the patterns created in the light and dark areas by the style option.

The Diameter option increases the contrast around the edges in the effect, and is useful for getting better results from images with low contrast.



The Line pop-up menu has five different settings for the weight of the line, from Thinner to Thicker. Each option will produce a slightly different effect.

The Warping option allows you to distort the patterns made by the chosen style. This option is only available for some of the styles.

The Sharpen option increases the contrast of the edges in the effect, and can improve the results of the Warping option in some cases.

The Melancholytron filter

There's nothing sad about this filter, which can change the colour and mood of an image



Which shape?

The three Shape options work best on different kinds of images. The Round option is best suited to an image with a central focus, such as the Stonehenge picture on this page. The Wide option is best for landscape scenes like the Mountains.tif file on the CD where the focal point is in the distance, while the Tall option is best for images with a shorter depth of field, such as the Ruins.tif file on the CD.

The wonderfully-named Melancholytron filter blurs the edges of an image to add emphasis to the central area. The effect is controlled in three sections in the dialog box; Shape, Focus and Color. The range of effects vary from a sepia-toned look to a dark, moody, discoloured effect. You can choose any colour for the effect from the Color button next to the Vignette option. The centre of the effect can be shifted around by clicking in the preview window, or you can select the Center Vignette checkbox to lock



This image of Stonehenge is perfect for the Melancholytron filter, as the eye is immediately drawn to the centre

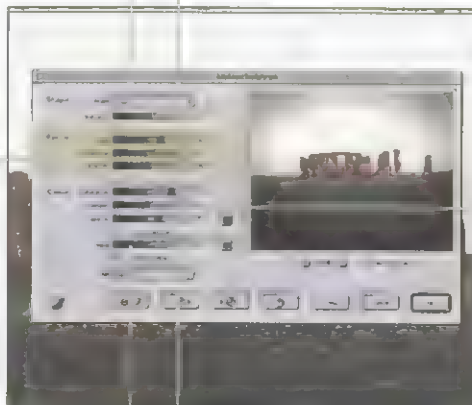
it to the centre of the image. This filter is ideal for use on images with a central focus point.

MELANCHOLYTRON DIALOG BOX EXPLAINED

The Shape menu has three options for the gradient of the effect; Round, Wide and Tall. Clear Area increases the size of the centre.

The Color Blur and CB Width options control the amount of blurring of the colour in the effect, without affecting luminosity.

The Sepia option enables you to tint the image with a colour chosen from the Color button. The Uniform Sepia checkbox applies the colour throughout the image.



The Focus option blurs the image beneath the effect, simulating depth of field. The higher the value, the more the image is blurred.

The Dampen option controls the darkness of the colours around the edges of the effect, making them darker as the value is increased.

The Vignette option controls the fade in the edges of the effect, from clear to the colour of the vignette. It ranges from a smooth, gradual blend to a steep fade.

The Mr. Contrast filter

A versatile filter, which controls the contrast in an image by creating four different versions

Although the Mr. Contrast filter is primarily designed for use with black and white images, there's no reason why you can't use it with colour images too. In fact, the Original Color option in the dialog box allows you to keep the colour of the image in the result. The filter works by creating four different versions of the image, which are combined to produce the final effect. The four versions have their own controls for fine-tuning the mixture. The filter not only affects the contrast in an image, it also brings out more



The lighting in this image has been improved, with more detail coming through in the darker areas while the lighter shades are retained

detail from darker areas. The mood of the image can be changed with the Soft and Harsh Glow options.



Colour guide

If your original image is in colour, you can choose a colour as a guide to the RGB to greyscale conversion. To do this, click on the Color button in the Elements section to choose a colour.

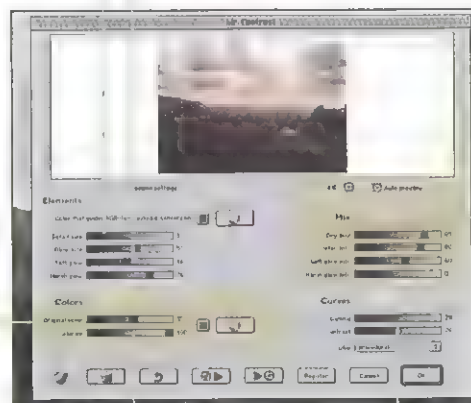
The hues in the image which are similar to the chosen colour become lighter shades of grey, with different hues becoming darker shades. Click on the Rainbow button next to the Color button for a randomly-chosen colour.

MR. CONTRAST DIALOG BOX EXPLAINED

The Detail Size option determines the size of features in the image that are emphasised. A low value produces a grainy image.

Original Color allows you to bring the colour from the image through to combine with the greyscale version created in the filter.

You can tint the result using the Colorize option. Choose a colour from the Color button, or get a random colour by clicking on the Rainbow button.



Soft Glow creates a soft-focus version of the image, while Harsh Glow has a stronger effect. The Glow Size slider controls the size for both.

The Mix sliders determine the percentages of the four versions of the image created in the Elements section that are mixed together.

The Gamma option controls the brightness of the midtones in the final image, and Contrast pushes darker areas toward black and lighter areas toward white.

The Organic Edges filter

This is an advanced Find Edges-type filter, which produces stylised illustration effects



Change direction

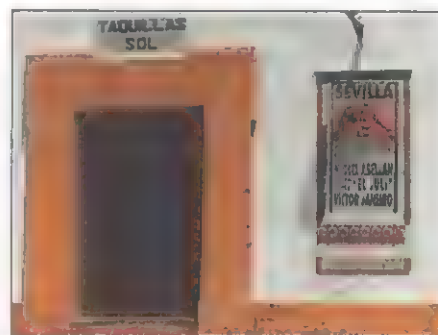
Try experimenting with the options in the Style Extent pop-up menu, as the results can be quite different. The normal setting for this option is Both, but the Top to Bottom and Left to Right options can produce more interesting results, especially when combined with the Smoothing option.



Chrome effect

There are more options available for the Chrome option in the Edge Style pop-up menu. When the option is selected, the Chrome Style pop-up menu and Angle option enable you to choose different patterns and lighting directions for the effect.

This filter produces a range of effects that pick out the edges within an image in a similar way to Photoshop's own Find Edges filter, but the Organic Edges filter gives you eight styles to choose from, and other options to create stylised images. The initial effect is in black and white, but this can be coloured by either clicking on the Colorize checkbox or by selecting one of the options from the Glue pop-up menu to blend in with the original image. The Source option allows you to choose different colour channels to



The Organic Edges filter is used in a subtle way here, blended in with the original image to produce an illustrative effect

use as the guide. This is a good filter for creating simplified, illustrative images from photographs.

ORGANIC EDGES DIALOG BOX

THE EDGE STYLE pop-up menu has eight different options to create the initial edge effect. The Blurry option is similar to the Find Edges filter in Photoshop, with others producing more unusual effects.

THE SMOOTHING option blurs the image, creating a simpler result.

THE TWEAKER option controls the brightness of the edges; used with the Chrome Edge Style it changes the complexity of the chrome effect.

THE EDGE EXTENT option changes the result of the effect by either emphasising the horizontal or vertical edges.

THE COLORIZE checkbox creates a coloured edges effect using the current foreground and background colours. This option gives good results when the effect is blended with the image using a Glue option.

THE REMOVE NOISE checkbox smooths out the effect.

The Silver filter

This filter creates metallic-looking text with coloured stripes and shaded edges

The Silver filter creates a metallic effect on a selection; if a selection is not made first, the filter will apply the effect to the entire canvas area. The options in the dialog box allow you to add stripes and a checkerboard effect, to create the illusion of a three-dimensional surface with reflections. The patterns made can be changed by adjusting the Angle option. The effect is most convincing when the centre of the selection is left as a flat surface, with the effect appearing in the edges of the selection. This filter



The Silver filter has been applied to a rasterized shape here to create the impression of a shiny, metallic surface

is particularly useful for creating shiny, metallic text for logos, or buttons for websites.



Make it better

The Silver filter is one of the weakest filters in the Flaming Pear set. Although it produces a good basic effect, it's not very realistic.

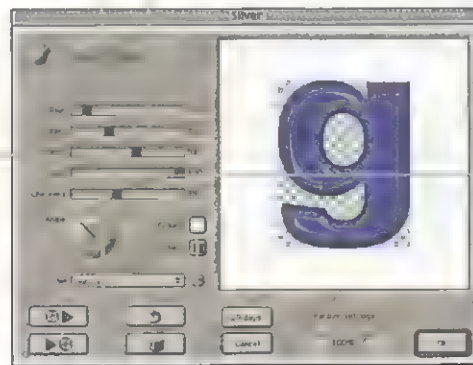
To make the effect look better you could try adding a drop shadow, or applying the effect with different settings on separate layers and using blending modes to enhance it.

SILVER DIALOG BOX EXPLAINED

The Blur option controls the size of the effect that appears around the inside edges of the selection, with a range from 2 to 150.

The Bands option determines how many coloured bands appear in the effect. The thickness of the bands is relative to the curvature of the edges.

The Checkers option adds perpendicular stripes to the banding effect, creating a checker board effect. The stripes are sharpened as the value is increased.



The Edges option controls the size of the shadow around the inside edges of the selection, to give the effect more of a 3D look.

The Dots option displaces the banding effect, causing it to blur and break up into smaller pieces as the slider is pulled to the right.

Click on the two Color buttons to bring up the Color Picker, from where you can select the two colours that make up the effect.

The SolarCell filter

This filter can produce spectacular sun effects, but it's not as realistic as the LunarCell filter



Orientation controls

These two controls appear in the Flares and Spikes sections of the dialog box (circles with stars inside them). They adjust the direction and grouping of these effects. Drag the yellow and blue dots around the centre to restrict them to a certain angle, and toward the edge to create clusters.

The SolarCell filter has a very impressive dialog box, with lots of controls for creating a sun with raging vortices of fire and spikes of light bursting from the surface. But the results are in a fantasy style, so the filter can't really be used with the LunarCell or Glitterato filters to create convincing space illustrations. However, the filter is powerful enough to create realistic exploding stars and lens flare effects, by reducing the Radius option in the Sun section of the dialog box to its minimum setting,



The sun's Radius has been set to the minimum of 0 here, and the Flares and Spikes Orientation controls adjusted to create a star-like effect

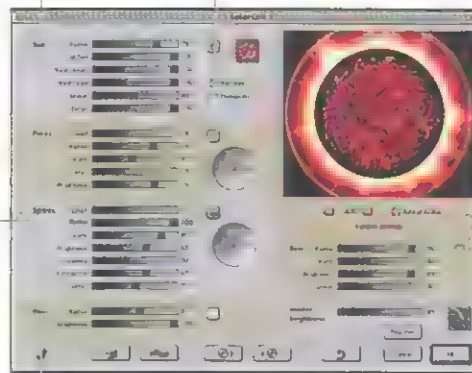
and the Sun Disk pop-up menu allows you make the sun a flat colour, or create an eclipse effect.

SOLARCELL DIALOG BOX EXPLAINED

The Sun section controls the size, colour and texture of the sun effect. You can create swirling effects to give the impression of a fiery surface.

The Flares section creates an effect that simulates jets of fire shooting out from the surface of the sun.

The Spikes section allows you to create an effect that simulates the coloured diffraction spikes which appear in real photographs of a bright light.



The Vortices checkbox makes the swirls spiral all over the sun, and the Monopoles checkbox creates the swirls.

The Bow section creates a ringed rainbow effect around the sun. The checkbox gives you the option to reverse the colours in the rainbow.

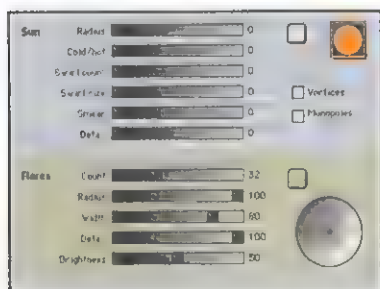
The two options in the Halo section control the size and brightness of the coloured circle of light, which makes the sun appear even brighter.

Creating an exploding star effect

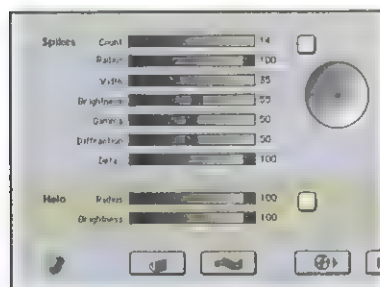
Here's how to adjust the settings in the SolarCell dialog box to get a realistic effect



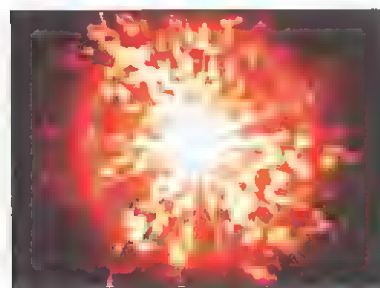
1 Open a new document 20cm wide by 15cm high at 300dpi in RGB mode and go to Filter > Flaming Pear > SolarCell. In the Sun section, drag all the sliders to their minimum settings, click on the Color button and choose white as the colour for the sun. Click on the Sun Disk pop-up menu and choose the Flat option. Make sure the Vortices and Monopoles checkboxes are not selected.



2 In the Flares section, set the Count to 32, Radius to 100, Width to 80, Detail to 100 and Brightness to 50. Then click on the Color button and choose 100% Yellow for the colour of the flares from the CMYK picker. The maximum Detail setting makes the flares break up into flames bursting from the centre of the effect. Make sure the yellow dot in the Orientation control is in the centre.



3 In the Spikes section set the Count to 14, Radius to 100, Width to 35, Brightness to 55, Gamma to 50, Diffraction to 50 and Detail to 100. Click on the Color button and choose white for the colour of the spikes, and centralise the Orientation control. In the Halo section set the Radius and Brightness options to 100, and choose white for the colour of the halo effect.



4 In the Bow section set the Radius to 60, Width to 41, Brightness to 36 and Smear to 20. You can click on the checkbox to reverse the colours in the rainbow here as well. Then set the Master Brightness to 30 and click OK. The result is realistic exploding star effect which would fit in nicely with an illustration created using the LunarCell filter.



Halos and rainbows

The Halo option's Radius setting is linked to the Radius setting in the Sun section. So the halo effect stays the same when the Radius setting for the sun is increased. The Bow option's Radius setting works independently of the Radius setting in the Sun section, so that the rainbow effect can be smaller than the size of the sun.



Realistic sun

You can get a good sun-like effect by setting the Flares and Spikes Count options to 0, using a low setting for the Radius option in the Bow section and setting the Master Brightness option to its maximum. Choose a bright yellow for the colour of the sun. You can add the thick black edge around the sun. You can add the other effects on a separate layer.

The Swerve filter

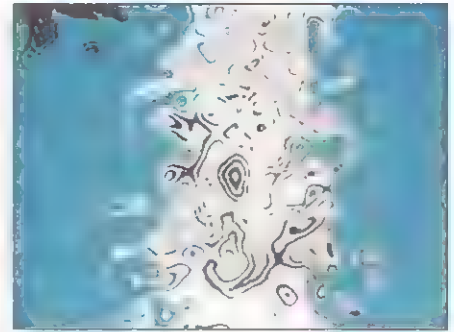
This filter does more than just bend images – it can distort them beyond recognition



Chop Mode options

The four styles for the Chop option increase the distortion by adding different-shaped ripples to the effect. But with the Chop option set to its maximum the Stripes and V options have no effect, so in this case reduce the value of the Chop option.

Like many of the Flaming Pear filters, the Swerve filter's simple name hides its true power. The filter can be used to subtly bend an image, or to distort and warp it completely. The range of effects is good, with the filter reproducing pretty realistic liquid effects with the right settings. The dialog box options allow you to adjust the amount and size of the warping and add extra distortion with the Chop option. This option also has its own menu to let you choose different kinds of distortion, warping the



The Stripes Chop Mode option has been selected in this example to create extra ripples and further distortion, producing a watery effect

image even more. Photoshop's Glass filter can produce similar effects, but the Swerve filter has a greater range.



Blended warp

You can achieve more interesting results by using one of the Glue option's blending modes to blend the effect in with the image. Try selecting Exclusion or Xor to create inverted or brightly-coloured images. The best results are achieved when the distortion is mild by using a high Warp Size setting.

SWERVE DIALOG BOX

THE WARPING option controls the strength of the warping effect, with a range from 0 to 100.

THE WARP SIZE option determines the type of effect that the Warp option creates. On a low value the effect is similar to frosted glass. A medium setting will produce an effect similar to the surface of water with a little movement in it. A maximum setting creates a more subtle warping effect, which bends the image rather than distorting it.

THE PIXELS on the edge of the image are repeated with a maximum Warp Size setting, creating coloured lines around the edge of the image.

THE CHOP option increases the amount of distortion, breaking up the image still further.

THERE ARE four Chop Mode options to choose from in the pop-up menu; Normal, Stripes, V and Stairsteps.

The Twist filter

This is another filter that can produce many more effects than its name suggests

This is similar to the Swerve filter, but with more options for creating smeared, distorted effects. There are two options for controlling the streaks that run through the smearing effect; these options are the main difference between the two filters, and are used to create most of the effects. Many different effects can be created according to the option settings and blending modes, from large, swirling streaks to small fur-like whisps. The results are improved when blended in, reducing the blackness of the



The Twist filter has been used to create a swirling sky in this image. The effect was blended in using the Overlay option

streaks, or you can create surreal images by using a Glue option that inverts or intensifies the colours.



Big swirls

Use these option settings to create a large swirling effect that blends into an image:

Set the Warping to 100, Warp Size to 100, the Streaks option to a fairly low setting (30 or below), Streak Size to 100, Twist to 0 and Chop to 0. Then choose Overlay from the Glue pop-up menu to blend the effect in with the image.

TWIST DIALOG BOX

THE WARPING and Warp Size options work in the same way the Swerve filter (see opposite page).

THE STREAKS option adds black lines that follow the smearing pattern made by the other options. On a low setting the streaks are subtle; they become darker and more intense as the slider is pulled to the right. Using a low Streaks setting with a maximum Streak Size produces soft ripples.

THE STREAK SIZE option increases the thickness of the streaks. With both the Streaks and Streak Size options set to their maximums, thick black swirling lines appear all over the image.

THE TWIST option changes the angle of the smearing effect, causing the image to move around the canvas area.

THE CHOP option adds extra distortion to the effect, but there's no Chop Mode pop-up menu in this filter.



Radial Blur effects

You can create a similar effect to Photoshop's own Radial Blur filter in Photoshop with the Twist filter. For a Zoom Blur set the Warping option to 100, Warp Size to 100, Streaks to 0, Streak Size to 0, Twist to 100 and Chop to 0. The maximum Twist setting actually straightens the effect. For a radial blur effect set the Twist option to 0.

Flaming Pear Freebies

This is a set of 20 filters we're giving away on the CD for you to keep and experiment with



The Ornament filter

This unusual filter unwraps a mirrorball image to create a panoramic view for use in programs like PTViewer. Used on a flat image it distorts the image, so that the left and right sides are pinched at the middle of the sides. For more information look at the guide file that comes with the filter on the accompanying CD.

The first filter in the set is the Anaglyph Flip filter. This swaps the left-eye and right-eye channels in red/cyan anaglyphic 3D pictures. On normal RGB images it changes blue to red. The AntiGhost filter turns an alpha channel into solid greys, and the ChromaSolarize filter produces a surreal effect by inverting the light and dark areas of an image but leaving the colours intact, while adding solarisation. The Ghost filter simulates a smoked glass effect, by turning an image on a layer into a semi-transparent greyscale image.



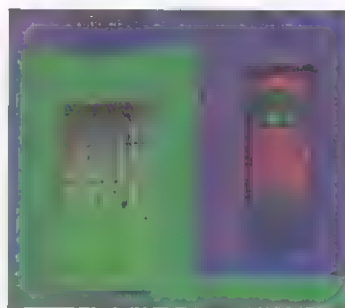
This image shows the ChromaSolarize filter in action – the white wall has been inverted, while the colours are solarized

The Make Cube Tile filter modifies a square image to create a tile for use with the Flexify filter.

RGB->HSL AND HSL->RGB FILTERS

Create crazy coloured images from an RGB original

The RGB->HSL filter replaces the Red, Green and Blue colours in an RGB image with their respective hue, saturation, and luminance values. Basically what this does is change all the colours in the image to create a brightly-coloured surreal image. The Hue controls the attributes of a colour that make it red or green, Saturation is the intensity of the colour and Luminance is the amount of light the colour emits. The HSL->RGB filter is used to change the colours of the image back again, but can also be applied to an RGB image to produce a coloured effect. Together the two filters can transform any photo into a vivid, strangely-coloured image.



The RGB->HSL filter is used here to produce a bizarre result, with the white wall coloured purple and blue

More Flaming Pear Freebies

More filters from the Freebies set that colourize and distort images at the click of a button

The Solidify A and B filters extend the edge pixels of any transparent parts of a layer to the edge of the canvas. Use these to emphasise a part of an image on a separate layer. The Sphere Warp A filter distorts an image by squeezing the top and bottom and filling the gaps with squashed images. The Sphere Warp B filter pinches the sides into the centre of the image. The Swap Green/Blue, Red/Blue and Red/Green filter make quick colour changes. The Tachyon filter inverts lights and darks in an image,



The poster in this image was copied on to a new layer, then the Solidify B filter was applied and Hardlight selected to blend the effect in

leaving the colours. The TransLine and TransTone filters lighten an image, adding scan lines and dots.



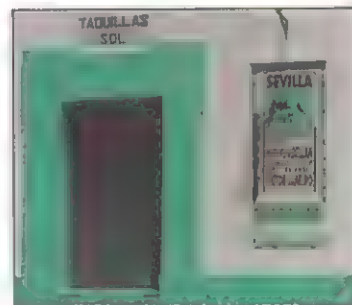
The Vitriol filter

This filter has a subtle colouring effect on an image, using the current foreground colour. The filter simulates the effect of looking through coloured glass, but doesn't tint the image. The effect can be applied several times to intensify the result. Bear in mind that if the foreground colour is set to black the image will be filled with solid black, otherwise any colour will do.

THE KYOTO COLOR FILTER

Make massive hue and saturation changes with ease

This is the only Freebies filter with its own dialog box. The filter changes the appearance of an image by adjusting the four options. The Hue option changes the colours, and Saturation makes the colours brighter or monochromatic, depending on the value. The Lightness option controls the lighting; a value of 0 turns the image black and a value of 100 makes the image white. The Gamma option again changes the lighting, but in a more subtle way. The filter is useful for making extensive hue changes to an image without degrading the quality too much. The dialog box also includes a Glue pop-up menu and a Reset button.



The colours in this image have been completely changed, but the quality of the image is still intact

THE NIK COLOR EFEX PRO FILTER SET

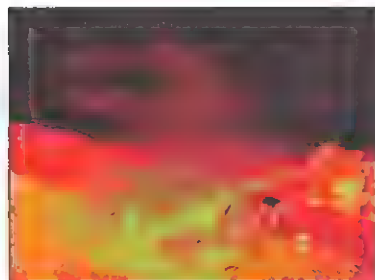
This is a very impressive set of professional filters designed to enhance any photograph. They produce even better results than some of Photoshop's own colour correction filters

The first four pages of this chapter concentrate on the abstract filters from the nik Color Efex Pro filter set. These filters produce wonderful, high-quality effects when applied to your images.

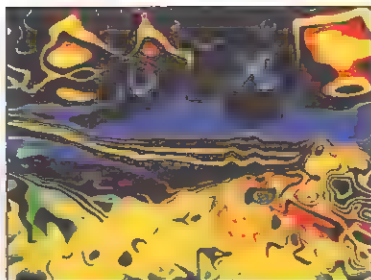
First up is the Infrared filter, which turns an ordinary image into a thermal image, with the colours acquiring heat values so the hottest areas become yellow and the coldest become blue. Next the Pastel filter produces a subtle effect that can be used to age an image by reducing the saturation. If you want to create something more abstract and artistic, try the Pop Art filter. This creates a variety of illustrative

effects which can turn even the most boring image into a work of art. The Remove Brightness filter is an unusual filter, which removes the brightness value from each pixel then recolours the image with strange, saturated colours.

The Saturation to Brightness filter has a complex way of working, but is simple enough to use and can produce very surrealistic images. It pushes the colours around in an image, creating strangely-coloured results. The Solarization filter provides several options to control the effect, producing some amazing results. It puts Photoshop's Solarize filter, which is applied directly to an



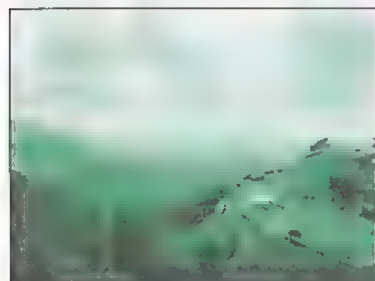
Page 88 The Infrared filter creates a range of simulated thermal images



Page 89 The Pop Art filter can create instant abstract illustrations



Page 91 Create dreamlike illustrations with the Weird Dreams filter



Page 93 The Color Styler filter offers useful effects for creating stylised images



Page 97 The Monday Morning filter creates a mood in an image



Page 99 The Sunshine filter may be a bit complex, but the results are amazing

image, to shame. The Stairs, Weird Dreams and Weird Lines filters all produce variations on an effect. The detail in an image is simplified, and the colours become stepped rather than graduated, creating some nice illustrative effects.

Professional colour-correction

The next ten pages provide an overview of the colour correction filters in the nik Color Efex Pro set. Some of these create quite subtle effects that simulate lens filters used in conventional photography, such as the Polarization and Skylight filters, while others provide professional-standard colour

correction effects that again exceed what you can do in Photoshop. The reason for this is that nik Color Efex Pro uses an advanced colour treatment system that looks at the colour, light and contrast of an image to provide optimum colour enhancement, resulting in the most natural-looking images possible.

The same image has been used throughout this chapter, to show you the sometimes subtle differences between each filter. Please note that due to the discrepancies of the printing process and the inaccurate colour of the screen shots, the pictures may not accurately depict the results that can be achieved.

The Infrared filter

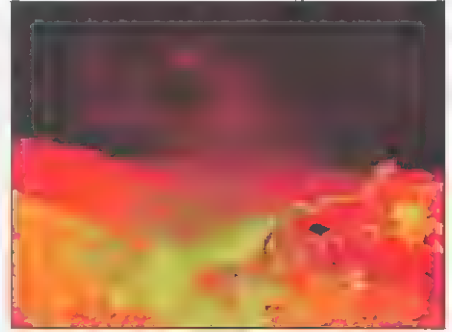
Use this filter to change the colours of an image according to their temperature values



Thermal imaging

Some of the best results are obtained from the Infrared filter by using a High Blur setting, to give the image a more realistic look on a low Color setting. This creates an image that has a greater degree of hot and cold areas. The Center Size slider can then be adjusted, to make the hotter parts of the effects appear in the centre of the image.

This filter simulates the images produced with a thermal camera. Colours are reproduced according to their temperatures, and the three options in the dialog box control the effect. The Center Size slider controls the percentage of the glowing effect that appears in the centre of the image, the Blur option softens the detail in the effect, while the Color slider changes the colour in the effect by changing the temperature. A low value produces an image with a range of hot and cold colours, while higher values



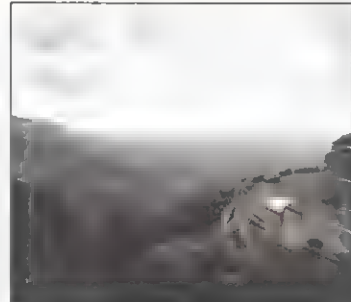
You can see the effect of the Infrared filter in this image as the colour values are converted to temperature values, with yellow the hottest

create an image made up mainly of red and yellow. This filter is ideal for creating graphics for design work.

THE PASTEL FILTER

This filter can add subtle lightening effects to an image

The Pastel filter has three options in its dialog box to control the saturation, contrast and brightness of an image, creating a softer, aged effect. The Blend slider has a range from 0 to 26mm to control the amount of blending of the detail in the image. This slider also reduces the brightness of the colour slightly. The Contrast option lets you adjust the overall contrast in the image, and the Brightness slider lightens the image as the value is increased. The Pastel filter is ideal for lightening areas of an image that are too dark for more detail to be brought out, or to white-out the background of an image to emphasise the foreground.



The Pastel filter can age an image by reducing the saturation, as well as increasing the contrast and brightness

The Pop Art filter

This is a wonderful filter for creating instant, colourful illustrations from any photograph

This filter creates abstract illustrations by simplifying the detail and increasing the saturation in an image. The three options that control the effect can produce a variety of images, from black and white to a brightly-coloured abstract illustration. The Saturation slider controls the amount of colour that appears in the effect. With the slider set to its minimum value of 1%, the a greyscale image is produced. The Brightness slider adjusts the luminance of the effect, and the Size option determines how abstract the



Creating vivid abstract illustrations from an image is easy with the Pop Art filter, which creates loose shapes from the detail in an image

detail becomes. A minimum value in the Size option picks out the most detail in an image.



Pastel + Pop Art

These two filters can be used together to produce even more abstract results. Try applying the Pastel filter first, then apply the Pop Art filter with a maximum Saturation setting and a minimum Brightness setting. The result is a brighter image, with less black areas than if the Pop Art filter was used on its own.

THE REMOVE BRIGHTNESS FILTER

This filter has an odd saturating effect on an image

The Remove Brightness filter works by removing the brightness value of each pixel in an image, so each pixel has the same value. The colour is then brought back into the image by using the Saturation option. The result is an image with saturated colour, but isn't garishly bright. The filter is controlled by two sliders in the dialog box; the Saturation option controls the amount of colour in the effect and the Brightness slider determines the lighting of the effect. A low value produces a dark image, which gets lighter as the value is increased. The effect is dependent on the Saturation option, without which the image just turns to grey.



A far more subtle saturated effect is created with the Remove Brightness filter, as shown in this image

Saturation to Brightness filter

This filter produces strangely-coloured images ideal for stylised graphics in design work



Times and methods

The Elapsed Time slider in the Solarization filter changes the colour of the effect in different ways, depending on which option is selected in the Method option. With the top method selected the image becomes lighter as the slider is pulled to the right, until the image returns to its original colours at the maximum setting.

This filter works by taking the saturation value of each pixel, and replacing the brightness of each pixel with the saturation. It sounds complicated, but the effects speak for themselves. Basically this filter gives you the ability to completely change all the colours in a picture to create stunning, stylised images. The Brightness and Saturation options do the same as for the other filters, but the Nudge option controls the colour changes that make this filter stand out. This option swaps the colours around, but doesn't invert them, as



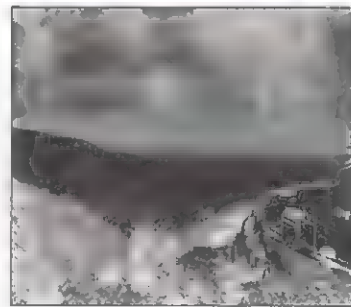
This surreal night scene is created by using the Nudge slider to change the colours in the image, with the other options at medium settings

black and white can turn out the same colour. The result is an intensely-coloured, surreal image.

THE SOLARIZATION FILTER

This filter offers more control than conventional solarization filters

The process of creating solarized images was originally a matter of trial and error carried out in the darkroom, but the Solarization filter turns it into an exact science. This filter has only two options in its dialog box, but the range of effects that can be created is considerable. The Method option brings up a menu with a choice of six styles for the solarization effect. The top two are conventional methods, while the other four are styles that can only be created digitally. The Elapsed Time slider allows you to dictate the amount of time the image is exposed to light, as in the conventional darkroom technique.

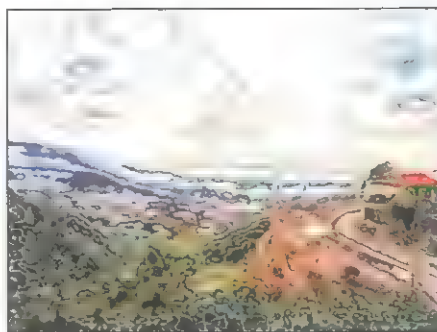


The Solarization filter has six Method options. This effect is created by using one of the four digital methods

The Stairs filter

The Stairs filter produces impressionist-style images, like strange watercolour paintings

This filter emphasises and simplifies the edges in an image, and makes the colours look as if they've been painted on with watercolours. The options in the dialog box control the contrast, the size of the effect and the brightness of the colour. Using a low Contrast value blends the colours in with the original image. A high Contrast produces stronger edges, with the colour in between running towards the centre of the shapes made by the stair-stepping effect. The Color slider increases the saturation of the colours



The Stairs filter creates steps of colour that can make an image look like a stylised watercolour by clumping the colour around the edges

while a low Stair Size setting creates a grainy image, with the edges emphasised only in certain areas.



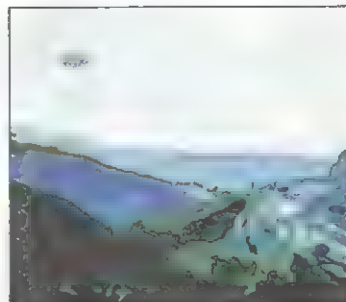
The Weird Lines filter

This filter works in the same way as the Weird Dreams filter, but overlays the effect on to the image. The Weird Lines filter creates wavy lines over an image that follow the edges. The Contrast slider controls the strength of the lines, but even at 100% the effect still lets the image show through. The dialog box also has Size and Number of Lines options.

THE WEIRD DREAMS FILTER

This filter creates surreal images with a strange mix of colours

This is similar in effect to the Stairs filter, as it breaks up the image into steps of colours. Detail in the image is transformed into simplified shapes, with the colours taking on strange hues. The dialog box has two options, Color Set and Size. The Color Set option allows you to choose from a set of five colour tables that determine the overall colour for the effect; click on the rectangle to bring up the Color Set menu. The Size slider controls the size of the pattern made from the detail in the image. A low value retains a lot of the detail, adding blobs of colour around the edges. A higher value simplifies the shapes until the image becomes an abstract illustration.



You can create dreamlike images with the Weird Dreams filter, with a choice of five colour tables

The Bicolor filters

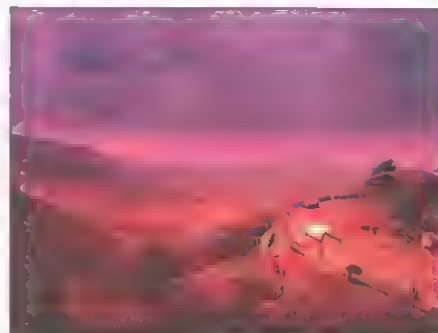
This group of filters creates atmosphere by overlaying coloured gradients on to an image



The B/W Conversion filter

This filter provides a more professional option for converting colour photos to black and white. The dialog box options allow you to brighten the image, as well as choosing a colour filter from the Spectrum slider. Colour filters are used in conventional photography, to enhance certain colours in a scene.

There are five Bicolor filters in total, each of which creates different moods in an image. Four have pre-defined colours for their effect and the other is user-defined, so you can choose your own colours. The Bicolor: Brown filter creates an old-fashioned or autumnal atmosphere and the Green/Brown filter creates a more modern look, and is useful for stylising the sky in an image. The Moss filter has a split gradient of green and turquoise that can create a more sinister look. The Violet/Pink filter can add warmth to



The Violet/Pink Bicolor filter has been used on this image, with a high Filter Opacity setting to emphasise the colours produced in the effect

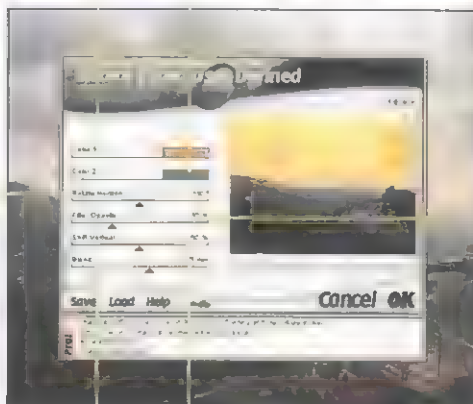
an image, as well as creating a darker atmosphere. These filters are ideal for stylising colour photographs.

THE USER DEFINED BICOLOR FILTER EXPLAINED

The Color 1 option allows you to pick a colour for one half of the colour gradient that overlays the image to create the effect.

The Rotate Horizon option spins the effect around a 360° circle. The effect will rotate to the left and right either side of the 180° mid point.

The Blend option adjusts the transition between the two colours in the gradient. The colours are blended more smoothly as the value is increased.



You select the second colour from the Color 2 option. Clicking on the coloured rectangle will bring up the Color Picker.

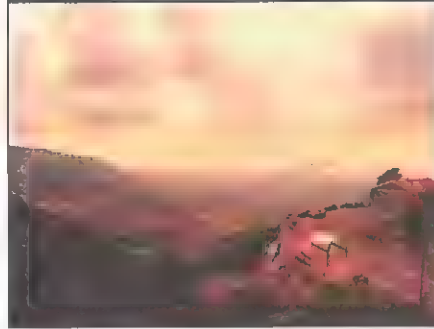
The Filter Opacity slider determines the strength of the filter. As the percentage is increased, the colours become more prominent in the image.

The Shift Vertical option allows you to move the effect up or down. This option is particularly useful for aligning the effect with the horizon in the image.

The Brilliance/Warmth filter

You can use this filter to simulate the effect of changing light from season to season

This filter is designed to enhance images by adjusting the overall colour caste to make the colours look warmer or cooler in tone. The dialog box contains a Brilliance option, which controls the saturation of the colours in the image, and a Warmth slider that adjusts the colour cast of the image, making the colours warmer or colder. The Brilliance option doesn't saturate the colours in the conventional way, as even a maximum setting of 200% will keep the image looking natural. This is because, as with all the



A subtle adjustment in the Brilliance/Warmth dialog box adds a warm glow to this photo making it look like it was taken at dusk

filters in the nik Color Efex set, the filter uses an advanced colour treatment system.



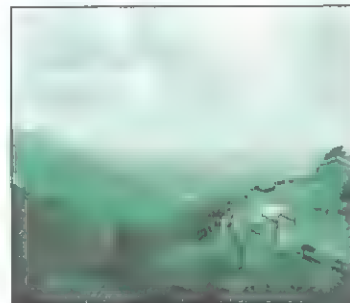
Classical Blur filter

This is another great filter that applies a professional-standard effect. Unlike most conventional blur filters, the Classical Blur filter doesn't blur the entire image. The filter retains the edge detail, while the rest of the image acquires a soft-focus look – this is the kind of effect you might see on wedding photos.

THE COLOR STYLIZER FILTER

This filter provides another method for styling photographs

You can use the Color Stylizer to add a selected colour to an image to stylise it, or to create duotone effects. The dialog box has three options for creating stylised colour images. The Color option allows you to pick the colour that will be blended into the image. The Contrast slider adjusts the actual brightness of the image, and not the entire contrast, so a low setting will lighten darker areas to reveal more detail, but won't bleach out lighter areas. The Saturation slider allows the colour from the image through the effect as the value is increased. A minimum setting here will produce a duotone effect, replacing all the colours with the chosen colour.



The Color Stylizer filter has been applied to create this image, with green chosen for the duotone effect

The Contrast filters

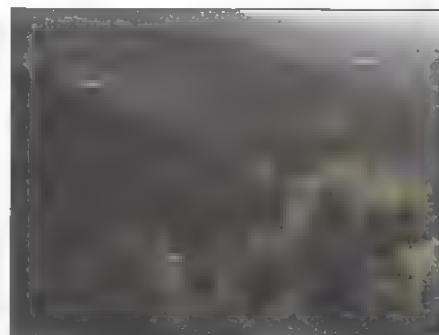
This is a set of six filters that each adjust the contrast of individual colours in an image



The Darken Center filter

This filter helps to correct a common problem in photographs of flat objects where the centre of the image is brighter than the edges. There are three options in the dialog box, to distort the shape of the effect and control its opacity and size. This filter is ideal for making subtle adjustments to photos of buildings taken front-on.

The Contrast filters cover the whole spectrum of colours by concentrating on a single RGB or CMY colour. The filters work by brightening the areas of an image that are most similar to a particular colour, while darkening those that are not. The Blue and Cyan filters are best used to adjust the contrast of skin tones. The Magenta filter is very good for still photos, while the Green filter is ideal for still or portrait shots. The Red filter is best for general contrast control in any image, and the Yellow filter is best



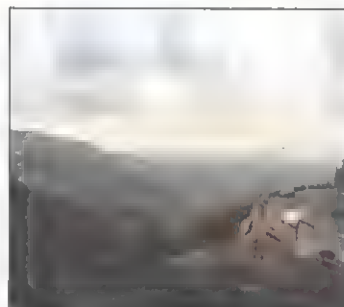
The Cyan filter was used to lighten the darker trees here, with a maximum Contrast setting so the rest of the image isn't affected too much

suited to landscape photography. These filters provide a unique way to control the contrast in an image.

THE CONTRAST ONLY FILTER

This is a superb filter that's a must for professionals

This filter differs from most conventional contrast filters, as it doesn't alter the colours in an image as most other filters will. The Contrast Only filter adjusts only the contrast of an image, without affecting the colours, which makes it an ideal tool for professional photographers and designers. The filter's dialog box has Contrast and Brightness sliders, so the image can be lightened or darkened at the same time as the contrast is adjusted. The beauty of this filter is that it doesn't saturate the colours of an image, even with the Contrast option set to its maximum. Instead, it creates a more stylised effect from a photograph but retains a natural look



The Contrast Only filter adjusts the contrast in an image without bleaching the lighter areas too much

The Ink filter

This filter colours an image to create an effect similar to the discolouring on old photos

The Ink filter's dialog box contains five Color Sets, which each produce a particular faded photo effect. If you look at photos taken in the Seventies, you'll see that they can discolour and taken on an orange colour caste. The five Color Set options each give the effect of a photograph taken at different periods in time. The Strength option allows you to set the opacity of the effect, with a stronger degradation of colour occurring with higher settings. The detail in the image is unaffected; only the colours are



The second Color Set option was chosen for this image, with a high Strength setting to create the effect of an old, discoloured photograph

adjusted to create the effect. This filter is ideal for stylising a set of photographs for use in design work.



Second colour

You can use the User Defined filter to add a second colour to an effect applied with one of the other Graduated filters. This gives you an image with the top half coloured with one colour and the bottom half coloured with another. When applying the second effect, move the Rotate Horizon slider over to the right until the effect appears in the bottom half of the image.

THE GRADUATED FILTERS

Create blue skies from grey, or change the mood of an image

There are twelve Graduated filters, each applying a different graduated colour effect to an image. Each filter creates a particular mood, with some being specifically designed to enhance parts of an image, such as the sky, and others creating surreal effects by overlaying unusual colours on to an image. These filters have the same options as the Bicolor filters dialog box, allowing you to rotate and move the effect around the image. At the bottom of the list is the User Defined filter, which allows you to choose your own colour for the effect. Although there are 11 preset colours to choose from, it's useful to be able to pick your own colour.



The grey sky in this image has been enhanced by using the Graduated 201h (Sky Blue) filter

The Lighten Center filter

This filter is designed to enhance landscape photographs, making them more dynamic



Unwanted shadows

The Blur option in the Midnight filter provides an excellent accompaniment to the effect by extending shadows. But be cautious about using a high value for this option, as it can create shadows in unwanted places, making the effect look unnatural. This effect tends to appear in areas of strong contrast.

This filter is the opposite of the Darken Center filter; instead of correcting the effect of a bright centre to darker edges of photos it actually increases the effect. This may seem like an unnecessary effect, but lightening the centre of an image can enhance it by creating a more dynamic or three-dimensional effect. The filter can be used on most photos, but is especially effective on landscapes. The dialog box has the same options as the Darken Center filter, with a Distort slider that creates a horizontal or



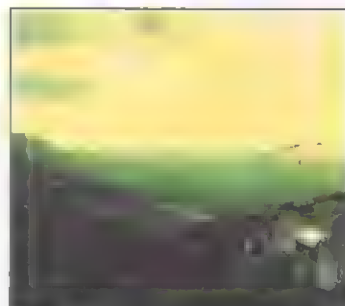
A subtle effect is created with the Lighten Center filter in this image, increasing the intensity of the sunlight and darkening the edges

vertical elliptical shape for the effect. The Center Size option controls the intensity at the centre of the effect.

THE MIDNIGHT FILTERS

Create stylised or realistic night shots with these filters

The Midnight filters all darken an image to produce a moody result, and can also create a night shot from a photo taken in daylight. There are five Midnight filters to choose from, four of these add different colours to the effect (Blue, Green, Sepia and Violet) to create more stylised effects, while the last filter provides the most realistic darkening effect. All the filters have the same three options in their dialog boxes; the Color slider controls the saturation of each filter's colour, the Blur option blends the effect into the image creating a soft-focus effect without blurring the detail, and a Brightness slider allows you to bring a little light back into the image.

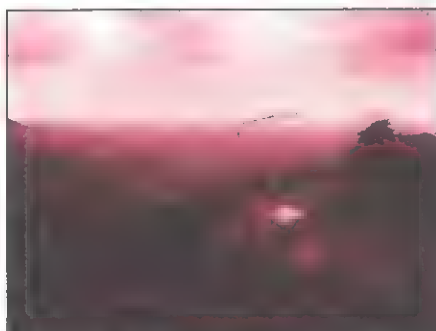


The Midnight (green) filter was applied to this image, with the Color option set to maximum

The Monday Morning filter

These four filters create the kind of feeling most people have at the beginning of the week!

The Monday Morning filters are a set of filters that aren't designed to produce realistic effects; rather they're intended to create a mood or emotion in an image. Three of the filters create a coloured effect (Blue, Sepia and Violet) while the fourth produces a more neutral effect. There are four options in each dialog box. The Grain slider adds noise to the image, the Brightness option controls the light, the Smear option softens the areas in between the detail in the image and the Color slider adjusts the saturation of the



This image was created using the Monday Morning (violet) filter with a maximum Smear setting, with added noise from the Grain option

filter's colour. These are good filters for creating a moody, misty morning effect on scenic photographs.



Damaged effect

If you're looking to create a realistic antique effect from a photograph, try adding some rips and scratches. The best way to do this is to actually get some old, damaged photos and scan them in. Then you can select the damaged parts and paste them into your image, using layer masks to blend in the effect. Also try scanning in some stains to enhance the effect.

THE OLD PHOTO FILTER

Create an antique look quickly and easily with this filter

This filter creates an antique-style image from a photograph, allowing you to create a variety of effects with special options in the dialog box. The Paper Color option controls the colour of the effect, from a light blue to a yellow, sepia colour. A medium setting for this option produces a more neutral black and white result. There are two Contrast options; the first controls the overall contrast and the second chooses one of the RGB channels for the contrast, or all three channels. This second Contrast option is ideal for lightening an image that is much darker in one channel. The Brightness and Grain options also enhance the effect.



The Red channel was used for the Contrast option, to lighten the trees in the foreground of this image

The Polarization filter

This filter enhances the colour of the sky, and simulates the effect of a conventional lens filter



Blue to black

One thing to watch out for when using the Polarization filter is certain blue areas of your image turning to black. This can be corrected by either adjusting the Rotate Filter option in the dialog box, or by applying the filter to a duplicate layer and using a layer mask to let the original image through in these areas. You may find that rotating the filter loses some of the enhancement in other areas, so the second option is probably best.

Photographers use a polarization filter fitted to the lens of their camera to enhance the blue tones in landscape photography. The results are deeper blue skies and richer colours throughout the photograph. The nik Color Efex Polarization filter is a digital version of this filter, and is cleverly designed to reproduce its effect. It's a very simple filter to use and contains just two options in the dialog box, for rotating the filter and adjusting the strength. But the results can be stunning, as the image suddenly



A subtle enhancement has been made to this image using a maximum Strength setting, but the result is a cleaner, crisper photograph

becomes much more vibrant. The filter is ideal for photographs with predominant greens and blues.

THE SKYLIGHT FILTER

Correct the effects of UV light to create a warmer image

This is another colour correcting filter, and removes the bluish caste that usually appears on photographs taken in bright sunlight. This effect is stronger in landscape shots with deep blue skies, as the colour is reflected on to the ground. Photographers attach a UV (Ultra Violet) lens filter to their camera to eliminate this effect and obtain more natural-looking results. The Skylight filter simulates the effect of the UV filter and can create a warmer image by adding more magenta and decreasing the amount of cyan, although the effect cannot be eliminated completely. The dialog box has just one option, for controlling the strength of the effect.

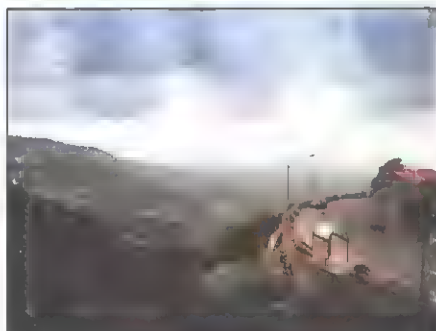


The Skylight filter has been applied with a medium Strength setting of 100% to add warmth to this image

The Sunshine filter

A truly professional filter that casts light on dull photos, transforming them into bright images

This is by far the most complex filter in the nik Color Efex range. It will enhance even the best photographs to produce an even better-looking image. But the results are more impressive when used on an image where the lighting is not brilliant. For these reasons it will appeal to professional photographers and designers. There are several options in the dialog box that are designed to produce the optimum colour and contrast in an image. These include options for casting more light over an image, and for



The Intensify Sky option was chosen from the Prefilter slider to darken the clouds here, and the colours in the foreground have been lightened

applying one of several preset filters that instantly enhance the contrast before applying the other options.



Prefilter options

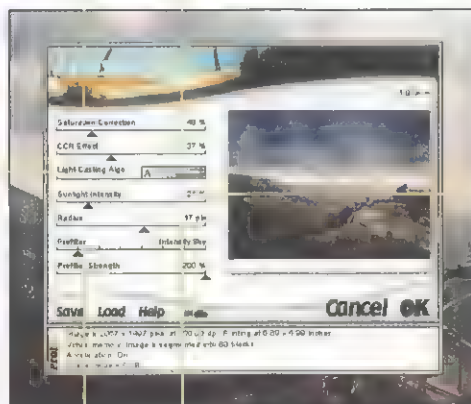
The Luminance Graduation option darkens the sky while brightening the foreground. Intensify Sky enhances the sky and blues in general. The Basic Red filter provides a general contrast correction. Nature and Landscape are ideal for those types of photos. Skylight applies a similar effect to the Skylight filter. Special Contrast can be used where it's difficult to decide which preset to use and Combination utilises the best of several prefilters.

SUNSHINE DIALOG BOX EXPLAINED

The Saturation Correction option will correct the majority of colours in an image, especially the brighter colours, for optimum results.

The Light-Casting Algorithm option has a pop-up menu with a set of calculations for adding different kinds of lighting to an image.

The Prefilter slider contains the eight pre-defined filters that adjust the contrast in the image before applying the other options in the dialog box.



The CCR (Cold Colour Reduction) Effect option gives the colours in an image a warmer look, and can be used on high settings to good effect.

The Sunlight Intensity slider controls the strength of the chosen sunlight effect from the Light-Casting Algorithm pop-up menu.

The Radius option determines the size of the glow from the brightest areas of the image that creeps into the darker areas, lightening the edges.

THE DIGITAL FILM TOOLS 55MM FILTERS

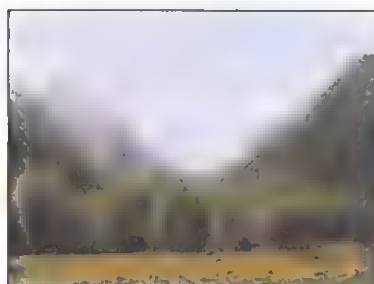
This is another set of professional-standard filters that focuses more on colour correction and conventional photographic processes, and which will certainly appeal to advanced users

We start by looking at the Mist filters. There are four in total and they all do basically the same thing; they apply a misty effect to an image using a selection mask. The Color Correct filter is up next, and has extensive options for adjusting the colour in shadows, midtones and highlights separately. The Polarizer filter simulates the effect of using a polarization lens filter, by deepening the blue of the sky in outdoor photography. But even this simple filter has a few hidden extras.

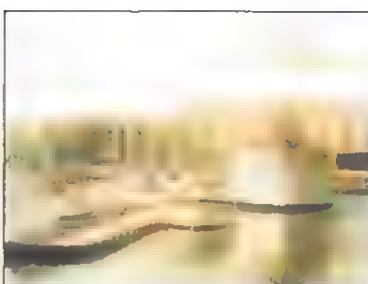
The Black and White filter provides a more sophisticated way of converting a colour image to greyscale by adjusting the brightness

and contrast, while the Matte Generator is an advanced selection tool that creates masks based on hue, saturation or other colour options. Two filters that provide a softer effect are the Center Spot and Defocus filters. The first blurs the outside edges of an image, leaving a soft-edged circle of sharp detail, and the other produces a brighter, more controllable blurred image.

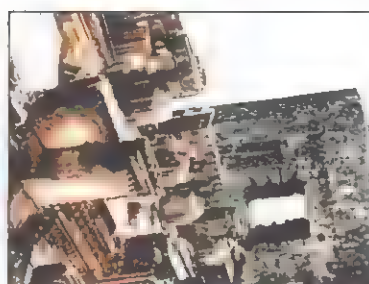
The Fog and Glow filters work on the same principles, and produce similar glowing effects. For a more intense image try the Bleach Bypass filter, and to add twinkling highlights use the Star filter. Next we look at the three filters in the



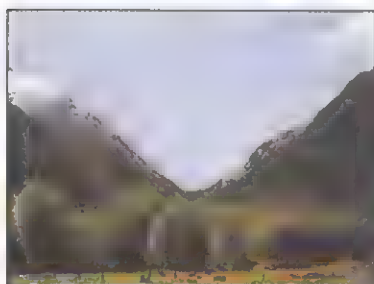
Page 103 The Polarizer filter is used to enhance the colour of these trees



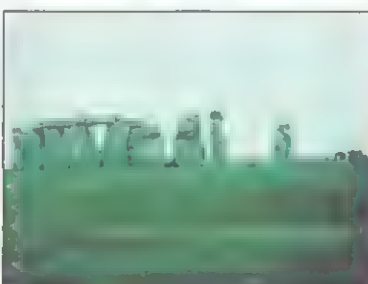
Page 106 Create this hazy, sunny morning effect with the Fog filter



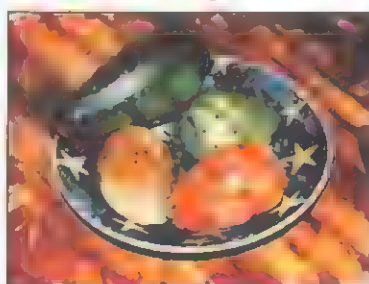
Page 107 The Bleach Bypass filter creates intensified images



Page 111 The Ozone filter carries out comprehensive colour correction



Page 112 Simulate the light of different seasons with the Temperature filter



Page 115 The Light! filter casts 3D patterns of light over objects in an image

Grad set, before seeing what the Diffusion and Faux Film filter do. The Diffusion filter can use textures in the effect, which makes it more interesting than your standard diffusion filter.

Adding colour tints to images is a fairly simple process, but with the DFT tint filters you have a choice of three blending modes and other options. The Low Contrast filter offers a quick brightening solution to dark images without losing the lighter areas. And if you want to fine tune the colour of your image then the Ozone filter will appeal to you.

The Night Vision filter creates tinted, grainy images, while the

Temperature filter turns up the heat or plunges an image into an ice age by changing the overall colour caste. The next three filters use the Matte section to create masks to colour correct, defocus and add gradients to images. An Edges section is added to the Skin Smoother filter, making this a clever and very effective tool for smoothing out blemishes. Last but not least is the latest version of the Light! filter. This is a truly amazing light-casting filter that produces realistic patterned lighting effects.

The set of filters on your CD is only a demo version, so you'll find that small white squares will appear over the image once applied.

The Mist filters

Add natural-looking glows and change the colours in an image with these four filters



Mask preview

In the Matte section of the dialog box, you can select Matte from the View pop-up menu to see a black and white preview of the mask in the preview window. This is a unique feature that will certainly appeal to the professional user.

These filters are primarily used to create a glowing effect on an image that emanates from the lighter areas, but the image can also be colour corrected from the dialog box. The Black Mist, Cool Mist, Warm Mist and Mist filters are all basically variations of the same filter; the default Glow colour and Position option settings in each one create a different effect. The Cool and Warm Mist filters use a blue and orange glow respectively, while the Black and Mist filters use white, but have opposite Position values. Once



A subtle glow has been added to this image, with a little colour correction to increase the amount of blue throughout for a cooler look

these options have been changed from their default settings, all the filters perform in the same way.



Stylised images

These filters are ideal for creating stylised images from photographs. The Color Correct section holds several options that can radically change the colours in an image while still retaining original detail. You can adjust the hue, saturation, brightness and contrast of an image as well as the gamma and RGB channels, and make the image warmer or cooler by tinting the image with orange or blue.

MIST FILTERS DIALOG BOXES EXPLAINED

THERE ARE three sections to the dialog boxes; a Glow, Matte and a Color Correct section. They are identical for each filter.

THE GLOW section controls the basic effect, with a Brightness slider and two sliders to blur the effect horizontally and vertically.

THE GLOW pop-up menu contains two options, Subtle and Spread, which apply either a general lightening of the image or a misty effect.

TO CHANGE the colour of the glow effect click on the Color rectangle under the sliders of the Glow section.

THE COLOR CORRECT section has extensive options for making subtle colour adjustments, or for creating more stylised effects.

THE MATTE SECTION controls the mask that is used for the effect with three sliders; Position, Range and Blur.

The Color Correct filter

This is a comprehensive colour correction filter, with four sections in its dialog box

The Color Correct filter is a professional colour-correcting filter, with adjustments controlled via four sections in the dialog box. The Master section performs colour corrections over the whole image, while the Shadows, Midtones and Highlights sections make the adjustments in those areas only. Each section has several options for complete control over the effect. The Position and Range options control the mask selection, and other options include Brightness, Contrast, Gamma and RGB channels. The Master



The shadows in this image have been lightened, with the Blue option in the Highlights section increased to colour the mountains and sky

section also has Hue and Saturation options and a Flash Amount option, which can be used to tint the image.



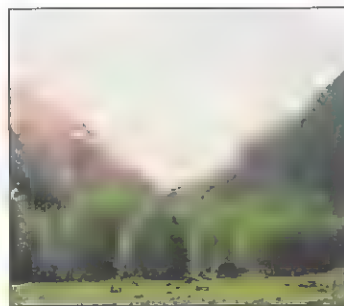
Gradient mask

The Grad option is another unique feature of the Polarization filter. This section of the dialog box allows you to use a gradient to mask the effect. Click on the Enable checkbox to apply the gradient, and select Gradient from the View pop-up menu to see a preview. Click on the Enable checkbox again to see the difference when a gradient isn't used. It's a wonderful feature.

THE POLARIZER FILTER

Give scenic photographs a boost by creating deep blue skies

This filter simulates the effect of using a polarization lens filter on a camera, but has extensive controls in the dialog box, allowing you to create more than just blue skies. The dialog box has three sections, for adjusting the sky, mask and gradient used in the effect. This is one of the filters in the DFT range that has four tiny squares which appear at the corners of the preview window. You can create perspective in the effect by dragging the squares around the preview window. To see how the perspective affects each section choose one of the options from the View pop-up menu. The Sky section also has options to correct brightness and contrast.



The green of the trees in this image has been greatly enhanced by using a subtle gradient

The Black and White filter

This turns colour images to greyscale, adjusting the brightness and contrast at the same time

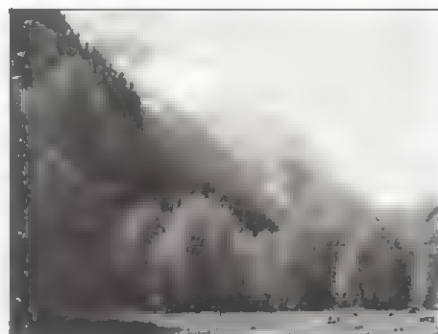


Stylised

black and white

Because the Matte Generator filter works on an image layer you can actually use it to convert a colour image to black and white. It's ideal if you are looking to create a more stylised grayscale image. Using options like the Shrink/Grow option or choosing Hue or Saturation from the Extract On pop-up menu will produce some unusual results.

Converting colour images to black and white can leave them looking flat, and using the Image > Mode > Grayscale command in Photoshop doesn't give you any control over the outcome. But using the Black and White filter allows you to control the brightness, contrast and gamma of the image before conversion, as well as choosing from five colour filters. The Filter pop-up menu has RGB channels, plus Yellow and Orange that will each give your image a different look. This is a professional



The Red channel gave the best contrast from the Filter menu for this image, with a slight increase in the Gamma option to lighten the image

way to convert an image to black and white without having to try to improve it afterwards.

THE MATTE GENERATOR FILTER

This is a highly sophisticated and very useful selection tool

This filter is like a cross between the Extract and Select Color Range commands in Photoshop. It has a pop-up menu with several options for making a selection, ranging from Hue and Saturation to colour channels for isolating individual colours in an image. The dialog box also has several sliders to adjust the position and range of the selection and to clip the black and white areas. The Shrink/Grow slider acts like Photoshop's own Maximum and Minimum filters, creating an overlapping pixelated effect while increasing the black or white areas. You can also blur and invert the selection. The filter works on layers, so you'll have to make a layer mask once it's applied.

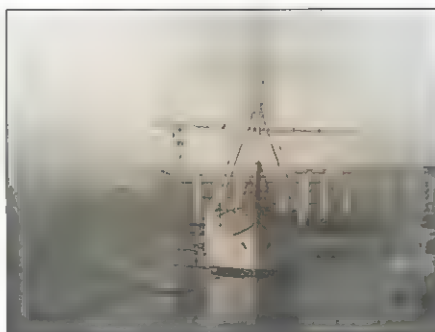


The Blue channel has been selected to generate the selection mask here, with the Position option set to 0

The Center Spot filter

This is a very useful filter for creating a focal point in an image, by blurring the edges

The Center Spot filter blurs the edges of an image, while keeping a circular selection in focus. The dialog box has two simple sections to control the effect. The Horizontal and Vertical Blur sliders adjust the amount of the defocusing around the edges of the image, and the Spot section controls the position and size of the centre spot. A tiny square in the preview window can be used to move the centre spot around, to shift the focus to any area of the image. The blurring effect isn't like a gaussian blur, as it retains the



You can see here how the Center Spot filter creates a mist over the edges of the image, into which the detail blends in a natural way

detail and creates a misty effect over the image instead, which keeps the image looking more natural.



Motion blur effect

The Horizontal and Vertical Blur options can create a motion blur effect on an image when used on higher values. The default setting is for the Horizontal Blur slider to be active with the Gang Blur checkbox selected. This gives a normal gaussian blur-type effect. But if you deselect the checkbox the Vertical Blur slider becomes available, allowing you to create the motion blur effect by setting one slider to 0 and adjusting the other.

THE DEFOCUS FILTER

This is an adjustable blur effect that changes the lighting too

Most people's idea of putting an image out of focus involves using the Gaussian Blur filter in Photoshop, but the Defocus filter goes a lot further than simply blurring an image. The dialog box contains several options for how the blur affects the image. The Matte options control the mask used for the effect. Adjusting these sliders also changes the lighting in the effect when used with the Bloom option, to create a darker or lighter result. The dialog box also has a Blend pop-up menu, allowing you to choose Screen or ADD as a blending mode. Screen gives a more subtle effect, while ADD intensifies the effect when used with the Bloom option.



Using the ADD blending mode and a low Bloom setting gives a brighter image, with the lighter areas blown out

The Fog filter

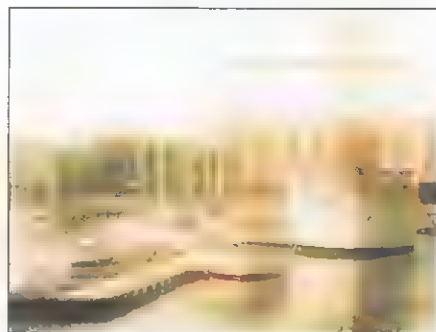
The Fog filter creates a misty effect over an image, which is controlled by using a mask



Unusually powerful

Like most of the Digital Film Tools filters in the 55mm range, these two filters offer so much more than their names suggest. The fact that both have a Color Correct section in their dialog boxes means you can create an amazing variety of effects. Although these filters are designed to create natural-looking results, by experimenting with the controls you can produce more stylised and unusual images.

This filter does more than just add a misty effect to an image, it also has a Color Correct section for adjusting and stylising an image. The fog effect is controlled in the Glow section of the dialog box with the usual blur and blending options. The Matte section creates the mask for the effect, so the mist can be applied to the whole image or to selected areas, creating a patchy effect. The effect can be enhanced by deselecting the Gang Blur checkbox, and using a high Horizontal Blur setting with a very low Vertical Blur



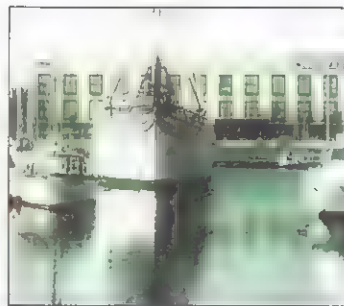
A misty summer morning has been created in this image by making the fog patchy, and using the Color Correct section to create a warm look

setting. This filter can create moody, atmospheric images that would be hard to produce in Photoshop alone.

THE GLOW FILTER

Add a subtle glow effect, or create intensely bright images

This filter works in a similar way to the Fog filter, but increases the brightness of the highlights in an image for a diffused glow effect. Again, the effect can be controlled by creating a mask in the Matte section of the dialog box to apply the effect to the entire image or to certain areas. The filter has a good effect when used on low settings with the Subtle blending mode. The ADD option produces more intense results, but detail tends to get blown out as the highlights expand into them. The Glow filter can be used to lighten or increase contrast, and you can create stylised glowing images by adjusting the colour in the Color Correct section.



This image shows how the Glow filter can create a more intense atmosphere in an ordinary image

The Bleach Bypass filter

Increase the contrast and the black content of an image to produce a more intense result

This filter reproduces the effect of a black and white image superimposed on to a colour image. It's a technique used in processing labs, but you can simulate it digitally. The dialog box is simple, with only three sliders to control the strength of the effect, the saturation and contrast. The results can range from a simple black and white conversion to a highly-saturated, high-contrast colour image. The Saturation and Contrast options range from -100 to +100, but have no effect unless the Amount slider is used. This filter is



The Bleach Bypass filter can create more dramatic images if the black and contrast are increased and the saturation is lowered

ideal for creating punchy images with high saturation and contrast from normal photographs.



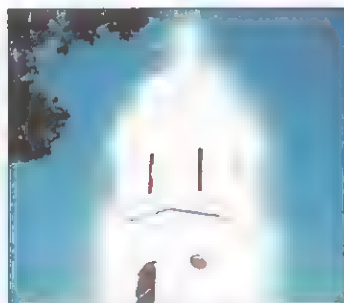
The Overexpose filter

This filter creates blown-out images from a simple dialog box. There are three options; the Amount slider lightens the image, the Intensity slider increases the contrast, and the Blur option softens the image. The detail in the image isn't affected by the Blur option, so it can be used on very high settings.

THE STAR FILTER

Add twinkling colour glows to the highlights in an image

The Star filter is similar in effect to the Glow filter, but creates a star-like glow instead. The highlights in an image are extended in horizontal, vertical and diagonal lines to create the effect, which is controlled by Brightness, Size and Color options in the dialog box. You can see how the effect looks by selecting Stars in the View pop-up menu. The Matte options control the position and range of the mask used for the effect. The effect is stronger with the Matte's Blur option set to 0, as the star effect will otherwise be blurred too. This filter is ideal for use on images taken in bright sunlight, to increase the highlights and exaggerate the hot spots.



The Star filter creates a glowing effect which shoots off in all directions from the lighter areas of an image

The Grad filters

Use any of these three filters to overlay a colour gradient on to an image



One and only

As the Combined Grad filter's dialog box contains all the options that are available with the other two Grad filters, it makes sense to just use this one. You can achieve all the results from this filter that you could with the others.

The three filters in this range all create coloured gradient fills over an image. The Color Grad filter fills the image with a single coloured gradient, the ND Grad filter uses a black-to-transparent gradient and the Combined Grad combines the first two in one filter. The gradient can be manipulated in 3D space by dragging the tiny squares at each corner of the image in the preview window. This is useful if you just want to use the filter to colour the sky in an image. The dialog boxes also contain the



The water in this image has been given a deep blue colour by using the HLS blending option with its Highlight slider set to maximum

Color Correct options, allowing you to make colour adjustments as well as adding a coloured gradient.



Changing directions

The direction of the gradient is chosen from the Direction pop-up menu. You can choose from Top-to-bottom, Bottom-to-top, Left-to-right and Right-to-left. But the gradient can also be rotated to any angle by using the squares in the preview window. You can distort the blend of the gradient as well, by moving two of the squares as close as they will go to each other.

COMBINED GRAD DIALOG BOX EXPLAINED

THE ND BRIGHTNESS slider controls the amount of black that's added to the colour of the gradient.

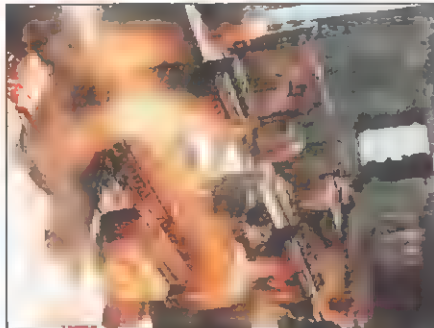
THE TINT MODE pop-up menu has three options for the blending mode of the gradient. The HSV option produces the strongest gradient colour over an image, similar to Photoshop's native Multiply layer blending. The HLS option blends the gradient in the same way, but also activates the HLS Highlights slider. This allows you to bring the highlights back through the colour in the gradient. The Replace option uses a very subtle blending mode, which overlays the colour in the darker areas of an image.

THE SIZE slider has a range from 1 to 199 for controlling the blending of the gradient. A setting of 1 creates a steep blend from black to white, while a setting of 199 will produce a solid grey, which will apply the colour to the whole image.

The Diffusion filter

This is a very clever filter that not only creates a diffused effect, but also adds glow and texture

There are four sections in the dialog box of the Diffusion filter. One controls the glow effect, as we've seen with other filters, and this creates a good enough effect on its own. The Matte and Color Correct sections are pretty standard for most of these filters, but the Texture section is where things start to get interesting. Here you can click on the Browse button, which will take you to the Texture folder in the Digital Film Tools folder. Here you can choose from one of many textures to add to the effect. The



A pine tree texture has been chosen to create the mask for the diffused effect in this image, applying subtle lightening only in certain areas

Texture Blend pop-up menu has several blending modes, and you can also scale and rotate the texture.



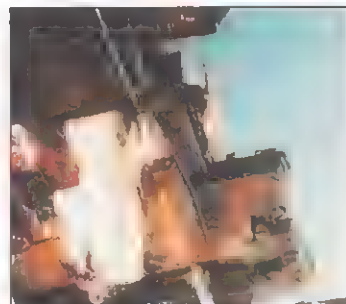
The Grain filter

A little further down the list of filters is the Grain filter. This filter contains only the options from the Grain section of the Faux Film filter to add noise to an image. The filter doesn't have a Matte section, so the effect is not applied through a mask.

THE FAUX FILM FILTER

Add coloured noise and glows to create a grainier image

This filter's dialog box contains Glow, Matte and Color Correct sections, as well as a Grain section to add noise to an image. The Grain section has three sliders to adjust the size of the RGB blobs that create the grainy effect, and three to control the percentage of each colour in the effect. You can also dictate whether the grain is added to the whole image, or only to certain areas, by adjusting the Position and Range options. A Minimum slider sets the minimum amount of grain in any area of the image. The Faux Film filter is designed to make video images look like film, but it can be applied to any photograph.



The Faux Film filter has applied a coloured noisy effect over this film still, while adding a glow to lighter areas

The Dual Tint filter

This filter applies a graduated two-colour tint over a image, with different blending options



The Tint filter

This filter applies a single colour tint over the entire image, but also has the Tint Mode pop-up menu, with its three blending options for producing different results. In most cases the Replace blending option will give the best results, with a subtle tinting in the midtone areas.

The Dual Tint filter applies a two-colour overlay that's blended at the centre of a gradient. The gradient can be arranged over the image in any direction, and given perspective by using the squares at the corners of the preview window. You choose colours for the two tints, and blend them using options from the Tint Mode menu. The filter uses the same blending options as the Grad filters, so the results vary according to the options chosen. You could use the HSV option for one tint to produce a strong colour



Here the Dual Tint filter has been applied with the Replace Tint Mode, colouring the foreground but leaving the background relatively untouched

overlay and HLS with the Highlights slider set to maximum for the other, creating a more subtle blend.



A subtle blend

Using a Gradient Size of 100 or over gives a subtle blend from one tint to the other. This creates a less obvious effect, and may be preferred when a slight difference in colour is required in a landscape photograph for colouring the sky and land.

DUAL TINT DIALOG BOX EXPLAINED

THE DIALOG BOX contains controls for both tints, and for the gradient the tints are blended on. Each tint has its own Opacity slider, allowing you to control the percentage of the two colours individually.

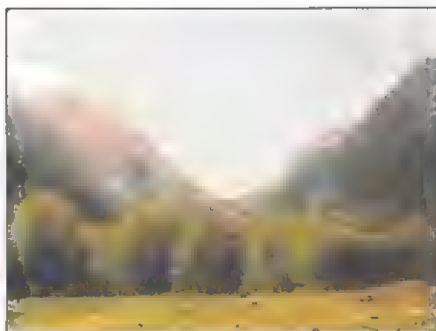
CHOOSE COLOURS for each tint by clicking on the Color rectangle to bring up the Color Picker.

THE TINT MODE pop-up menu has three choices for blending the colours into the image. HSV adds the colour to the image in the same way as Photoshop's own Multiply layer blending mode. HLS applies the colour in the same way but has a Highlights slider, which reduces the opacity of the colour, bringing the lighter areas of the image through while the colour still blends into the darker areas. The replace option tends to tint the midtone areas, and this option can produce a more subtle and sometimes unusual-looking image.

The Low Contrast filter

Brighten up dark areas of an image without blowing out highlights with this clever filter

This filter is perfect for correcting the tonal balance of high-contrast images; it lightens darker areas of an image without affecting the lighter areas. The dialog box has three options for controlling the contrast. The Light Brightness slider increases the brightness of the highlights, and the Light Spread slider increases the size of the highlights, making them spread into darker areas - this option can be viewed in the preview window. The Shadow Brightness slider lightens the darkest areas of an image to



The shadows under the trees in the foreground of this image have been lightened, but the sky remains as it was, so the balance is improved

reveal hidden detail. The filter works on a masked selection, which is controlled using the Matte options.



Hard to handle

The Ozone filter is a very complicated and intricate filter, and takes a little time to understand. Professionals and serious amateurs will be impressed by its ability to perform minute colour adjustments to create the perfect picture. But novices are likely to be turned off by the daunting zone system, and may prefer to use a simpler colour correction filter instead.

THE OZONE FILTER

This filter splits an image into zones for ultimate colour correction

This filter works on different colour zones of an image. The filter divides the colour of an image into 11 zones according to their brightness. Zone 0 works on the blackest areas of an image and Zone 10 the whitest, with the other zones covering all the midtones in between. Each zone can be adjusted using several options, including Brightness, Contrast and Gamma controls. The Extract On pop-up menu enables you to choose different options for creating the mask which each zone works on. The default option is Luminance, but you can choose Hue or Saturation, as well as colour channels. The Position and Range sliders alter the mask for each zone.



The colour of the mountains and sky is boosted here by working on Zones 7 to 10 with the Extract On Blue option

The Night Vision filter

This filter creates tinted, grainy images which simulate photos taken with an infrared camera



The Warm/Cool filter

For a quick temperature change on an image use the Warm/Cool filter at the bottom of the filter list. This simple filter just has a Temperature slider in its dialog box, for changing the colour caste of an image to orange or blue.

While this is a fairly simple effect, the Night Vision filter offers you a five-section dialog box to create the perfect result. You can choose the tint colour and blending mode from the Tint section, then add coloured noise from the Grain section. Adjust the mask used for the effect in the Matte section, add a diffused glowing effect in the Glow section and adjust the brightness and contrast in the Color Correct section. The glow effect adds blown-out areas to the image, which help create atmosphere. The Black and White



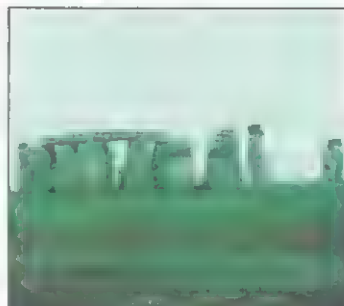
The default green tint colour provides a good effect in this example, with the addition of noise and glow effects to deteriorate the final image

pop-up menu gives you five colour channel choices for the conversion to greyscale and a Normal option.

THE TEMPERATURE FILTER

Turn a warm sunny day into a cold bitter morning with this filter

This simple filter changes the temperature of the colours in an image, which effectively changes the season in an instant. The dialog box contains just three sliders. The Temperature slider controls the shift in colour that simulates the different types of light from season to season. Pull the slider to the left to give the image a warm orange caste, or to the right for a colder blue caste. The Cyan/Magenta slider adds these two colours to the effect and provides a more stylised effect. The Brightness slider makes the image darker or lighter depending on the value chosen. By using extreme settings you can achieve more creative results.



The temperature has been lowered considerably in this image, with the colour cast set to an icy blue

The Selective Color Correct filter

This filter offers an alternative adjustment method to the usual colour correction filters

The Selective Color Correct filter works in a different way to the Color Correct filter featured on page 103. Whereas that filter performed separate adjustments to shadows, midtones and highlights, this filter uses a selection mask. The dialog box contains two sections: the Color Correct section has options to adjust Hue, Saturation, Brightness and Contrast, as well as Gamma and RGB channels and a Warm/Cool slider. The Matte section contains the usual options for creating a selection mask, but also



By applying the colour correction adjustments to a selection mask you can create more stylised results, changing only certain areas of an image

includes more advanced features like black and white clipping options and a Shrink/Grow slider.



Selective Soft Focus

Another filter that applies its effect on a selection mask is the Selective Soft Focus filter. It uses a simpler version of the Matte section, with only the Position, Range and Blur options used to create the mask. It's still a very useful defocusing filter though, because you can be selective about where to apply the effect.

THE SELECTIVE GRAD FILTER

This is a more advanced version of the Color Grad filter

The Selective Grad filter has the same options as the Color Grad filter, but also contains a Matte section to apply the effect to a selection mask, and this makes all the difference to the effects produced with this filter. The Clip Black and Clip White options increase the percentage of each colour as the sliders are pulled to the right. The Shrink/Grow slider does the same, but creates a pixelated effect which can be smoothed out by using the Horizontal Blur option. This filter is useful for colouring the sky in a landscape, or applying stylised glows to objects. The filter also has perspective squares in the preview window to distort the effect.



This effect is created by adjusting the clipping options in the Matte section of the Selective Grad's dialog box

The Skin Smoother filter

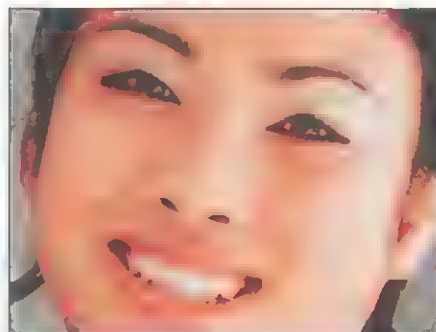
This is a very useful filter for smoothing out wrinkles and blemishes in portrait shots



Grain smoother

The Skin Smoother filter can be used on images other than portraits, to smooth out selected areas. It's very effective on grainy photographs, smoothing out the grain in the shadows and midtones without touching the lighter areas, creating a softer image.

The Skin Smoother filter uses a clever system for isolating the skin while retaining edge detail in an image. A blur is applied using a selection mask built up in the Matte section of the dialog box. The Edge section creates another mask, which selects the edges in the image to stop the detail becoming blurred as well. Both masks can be viewed in the preview window, so you can see how the effect is being applied. The edges are controlled by three sliders; the Brightness and Blur sliders are applied directly to the mask to help



Even though this young model doesn't have any wrinkles, her skin was a bit blotchy, but the Skin Smoother filter has solved the problem

blend the effect, and the Opacity slider controls the strength of the edges on the image.

THE STREAKS FILTER

Apply coloured streaks to an image for a stylised glowing effect

This filter uses the Horizontal and Vertical Blur sliders to create streaks over an image. The streaks are basically glowing highlights that are stretched horizontally or vertically using the Blur options. The effect can be also be coloured, by clicking on the rectangle in the Streaks section. You can also control the brightness and the blending option from here. The Matte section creates the selection mask, and there's even a Color Correct section to manipulate the colours of the image. There are many uses for this filter; you can create motion blur effects over selected areas of an image, or stylised glows like the one shown here.



A subtle vertical red streak effect has been blended into the colour in the clouds here, to intensify the sunset

DFT Light! v2

Add realistic patterns of light that map over three-dimensional objects in indoor photos

This filter is designed to add realistic lighting effects to images, and does an incredibly good job. The difference between this filter and Photoshop's own Lighting Effects filter is that the Light! filter can apply a pattern over the image. This may not sound like a great innovation, but when you think that the pattern can follow the contours in the image using the Displacement slider then you suddenly realise the potential of this amazing filter. The filter works really well on indoor photos containing three-dimensional



This image shows how the pattern of light follows the surface of three-dimensional objects, and looks natural over the fruit in the bowl

objects, but it can also be used to correct the lighting on an outdoor photograph without using a pattern.



Light displacement

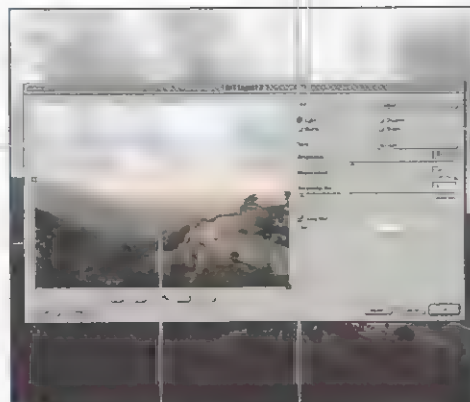
The Displacement option in the Light section of the dialog box controls the distortion of the pattern over the objects in an image. This slider does a good job over flat areas of tone, but may not map over textured surfaces very well. If this is a problem, lower the Displacement value, or soften the pattern by adding a little blur in the Shape section to get a better result.

THE LIGHT! DIALOG BOX EXPLAINED

The View pop-up menu contains four viewing options that appear in the preview window: Output, Original, Shape and Matte.

The Blend Mode pop-up menu holds several blending options for the pattern. They have the same names as Photoshop's options, but create more subtle results.

The shape of the pattern can be manipulated by using the five small squares that appear in the preview window to create a perspective texture.



The Light section controls the brightness, blending, blurring and colour of the lighting effect, and also has a displacement slider.

The Shape section allows you to choose a pattern from the Textures folder inside the DFT Light folder, by clicking on the Browse button.

The selected pattern can be scaled horizontally and vertically, independently, or at the same time, by clicking on the Gang checkbox.

Chapter 9

CREATING AN ILLUSTRATION WITH FILTERS

In this final chapter we'll have some fun creating a bright and colourful illustration from scratch, using some of the image files from the CD and a selection of carefully-chosen filters

After taking all the information from this Focus Guide on board, you should be ready to put some of the new filters you've learned about to work. The 'Food illo' folder on the CD contains all the files you need for this project, and there are even a few spares for you to experiment with.

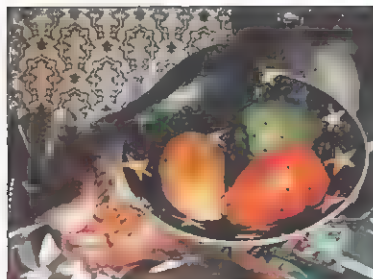
Creating illustrations isn't an easy process; it takes a great deal of creativity and a good eye for composition. You'll be starting from scratch with this illustration, so you'll be guided through the placement of each element. This is a fairly simple illustration, but this project will give you a good basic

understanding of how to create something from nothing using your own photos.

Using filters to create illustrations is an ideal way of stylising photographic images to look like illustrative ones. It's also very useful if you're not very good at drawing or painting, or if you just prefer to take photographs. Many professional illustrators incorporate photographs into their work, or use them as references to make digital drawings from. So don't feel that creating an illustration purely from photographs is the easy way out – it's the results that count here and not the process or materials that are used.

In this chapter...

- Learn how to use filters to create illustrations
- Take a guided tour of some of the filters included on the CD
- See how to bring photographic images together to create a stylised illustration
- Use the filters to create a stylised illustration from scratch
- Be able to create a stylised illustration from scratch



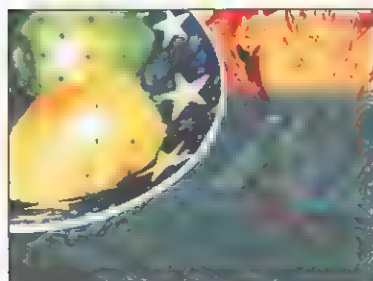
Page 118 We'll show you how to compose this basic illustration



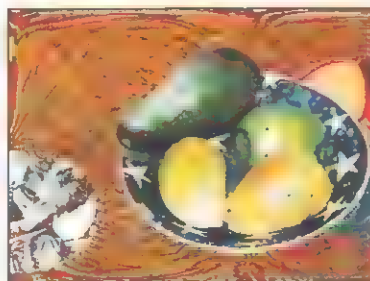
Page 119 Then it's time to start using filters to create a stylised, illustrative look



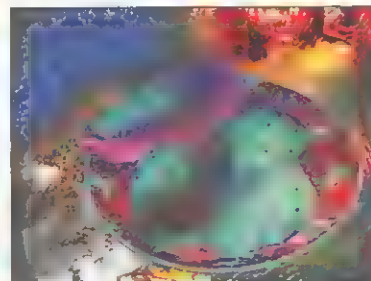
Page 119 The Eye Candy Glass filter is used to apply a lighting effect



Page 120 Once the effects have been applied they need to be blended



Page 120 The Ornament filter from the Flaming Pear Freebies is put to good use



Page 121 The whole project comes together, with massive colour changes

Concentrate on Cybia

For this project you will need to put the Eye Candy 4000, Flaming Pear and Cybia filter sets into your application's Plug-ins folder. For this project we have used only filters that can be applied fully, or are free to every reader, so you should have no problems in completing it. However, note that the Flaming Pear filters are provided on a 30-day trial basis, so be sure to start the project before the trial period expires, as a couple of these filters are used in the project.

The Cybia set of filters are used the most in this project, not because they are necessarily the best, but because they're all available for

you to keep and use for free, without any time restrictions, so you should get some good ideas about how to use this set of filters in the future for your own projects. Also, using different sets of filters on the same image can make it look too disparate, and concentrating mainly on one set will keep the illustration style consistent.

So without further ado let's get started and have some fun. If you do get stuck, or just want to check something, there's a Food illo.psd on the CD too. This is the original Photoshop file used to create the project, which should help you see where you're going wrong.

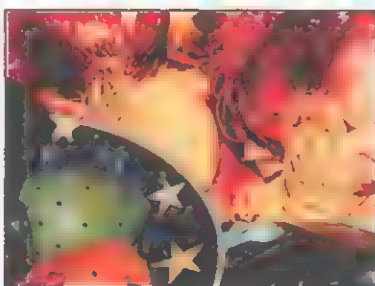
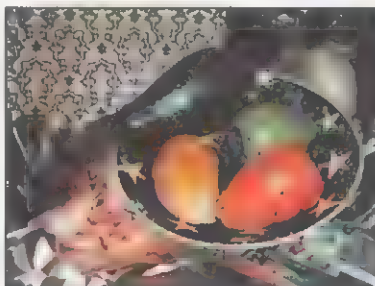
Combining filters in illustration

Here we'll set up the basic composition, and apply the initial effects to create the style



Duplicating layers

You'll notice that you're asked to make duplicates of each layer before applying effects to them. This is a good practice to get into when working with filters, as once the effects are applied they are stuck to the layer. It also means you have the original image in the document to blend in to, or to duplicate again later.

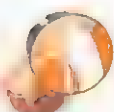


1 Open a new document 20cm wide by 15cm high at 300dpi in RGB mode. Open the Tiles.tif file from the CD and place it into the document and position it in the top-left corner. Now open the Onions.tif file and place it over the right half of the canvas area. Open the Figs.tif file and draw a path around the bowl to make a selection. Then copy and paste the selection into the new document.

2 Now open the Fish.tif and place it in the document, under the Figs layer. Line up the right edge of the image with the left edge of the Onions layer, and use the Transform tool to reduce the size a little to get the head of the fish in. Open the Kitchendraw.tif file, and place it in the right-hand corner of the canvas, lining up the left side with the right size of the Fish layer, as shown in the picture.

3 Now we have a basic composition we can start to apply some filters. Select the Tiles layer and duplicate it. Go to Filter > EdgeWorks > Artistic and set the Colour 1 slider to 214, Colour 2 to 148 and Colour 3 to 39 (don't worry if you don't get these exact values). Now go to Filter > SwapShop > BtoG, and pull the slider to its maximum value of 255 to create a simpler colour image.

4 Select the Onions layer and duplicate it, then go to Filter > ColourWorks > Ultra and set the Range slider to 255, CR Mix to 182, MG Mix to 107 and YB Mix to 60. These settings change the colours in the Onions layer to match the colours in the Tiles layer a little better, and create the very stylish cross-processed effect, which many modern cookbooks use for an exotic look.



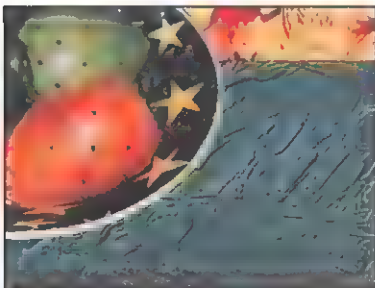
Setting up a style

Using lots of different types of filters on the same illustration can look messy, but then again just using one or two effects can be limiting. Experiment with lots of filters and choose a selection that you like, or which best suit the type of illustrations that you want to produce.

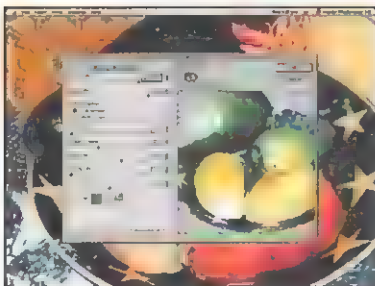
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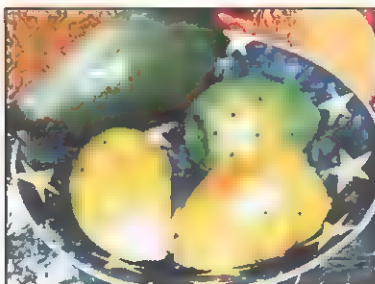
5 Now select the Fish layer and duplicate it. We'll apply a different style of effect to the bottom half of the illustration, so go to Filter > EdgeWorks > Chromium. In the dialog box set the Edge 1 slider to 0, Edge 2 to 128, Red Tint to 23, Green Tint to 42 and Blue Tint to 64. This creates a more striking graphic look. Now duplicate this layer, invert it and set it to Difference, to increase the stylised effect.



6 Select the Kitchendraw layer, duplicate it and go to Filter > EmbossWorks > ColourTint. In the dialog box set the X Right slider to 255, Y Down to 255, X Left to 0 and Y Up to 0 to create the embossed effect. Set the Red Tint slider to 108, Green Tint to 152 and the Blue Tint slider to 180 to change the colour of the image. Duplicate this layer, invert it and set it to Luminosity, to strengthen the effect.



7 Now select the Figs layer and duplicate it, to add a textured lighting effect. Go to Filter > Eye Candy 4000 > Glass and select 'Reset to factory default' in the Settings menu. In the Basic section, set the Bevel Width and Smoothness options to their maximums, then set the Edge Darkening slider to -100 and Refraction to 65, leaving the other option settings at their default values.



8 Click on the Lighting tab and set the Ripple Thickness slider to its maximum of 100, and the Ripple Width slider to its minimum of 0.04. Leave the other option settings as they were, click on the Bevel Profile tab and choose the Subtle Button option from the list. Click OK to render the effect. The Figs layer should now have a subtle bumpy texture and extra lighting, making it brighter.



Stronger effects

You'll notice that you're asked to duplicate certain layers, invert them and set them to a particular blending mode. This is a useful technique for either strengthening an effect or creating stylised effects. Inverting a layer and using the Difference blending mode can have excellent results, as seen in step 1.



Proof Colors

Although most filters will only work in RGB mode, if your illustration is going to be printed you need to make sure it will look the same in print as it does on screen.

The RGB gamut is much wider than the CMYK one, so the best way to ensure that the colours will be right is to work with the Proof Colors option on. This handy option is in the View menu, and will show you a true representation of how the colours will print – so you won't have any nasty surprises when the fluorescent green that's used in the majority of your illustration turns out a mucky lime colour.

Combining filters in illustration

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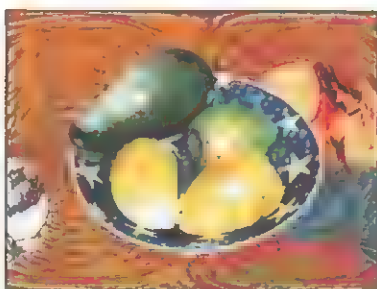
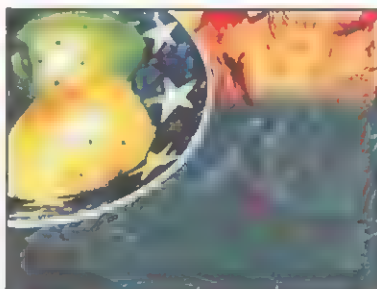
Pulling it all together

Trying to make an illustration work when you have several separate elements to tie together can be a tricky business. Blending the layers together can help to create a link by mixing the colours in the layers. Or you can use an element that covers the entire illustration, as in step 12 here – the process is continued on the next page.



Style and distortion

Using distortion filters can be a useful way of creating a more interesting and stylised look. It can also be a good way to create a style for your work, if you use the same effects in the same way. But be careful, as going too far with this technique can result in a messy illustration with no focus. And don't stick to using the same filters all the time; keep experimenting and looking for new effects.



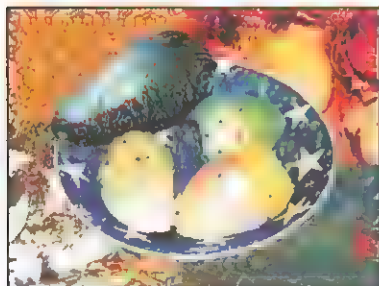
9 Now that the different elements have created a basic effect, we can start to blend the layers in to each other. First hide the Fish layer and click in between the duplicates to group them, then set the first duplicate Fish layer to Hard Light. Now add a layer mask, select the Gradient tool and draw a short vertical linear gradient line from the top edge downward, to create a softer blended edge.

10 Select the Kitchendraw layer and click in between the two duplicate layers, to form a clipping group with the original Kitchendraw layer. Set the first duplicate layer to Hard Light, then add a layer mask to the Kitchendraw layer and use a gradient to blend it with the Onions layer. Select the second duplicate layer and go to Filter > AlphaWorks > i-MonoBlackOut to take the black out of it.

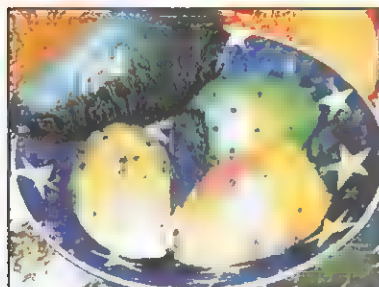
11 Now we'll use the Ornament filter to create an unusual distortion. Select the Tiles layer and duplicate it, then place the layer beneath the duplicate Figs layer. Go to Filter > Flaming Pear > Ornament, then apply the filter again to increase the distortion. This produces an interesting distortion, similar to Photoshop's native Polar Coordinates filter.

12 To continue with the distortion of this layer go to Filter > Flaming Pear > Sphere Warp A. The top and bottom of the image are squeezed into the centre, with the spaces filled with the image repeated over and over, becoming more squeezed toward the edges. Now set this layer to Overlay to blend it in to the illustration, adding a little degradation to the images in each corner.

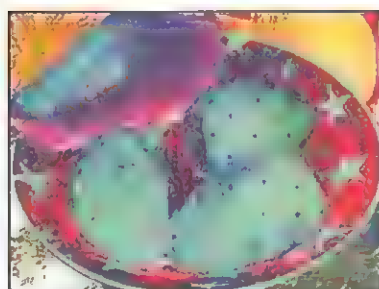
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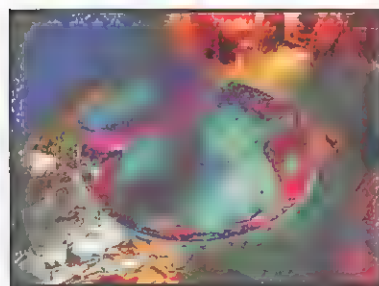
13 Duplicate the distorted Tiles layer and place it above the duplicate Figs layer. Then invert the layer and group it with the duplicate Figs layer, so it is only applied to the duplicate Figs layer. This helps the duplicate Figs layer blend in with the rest of the image by overlaying the same texture. Inverting the Tiles layer reverses the colours so more of the duplicate Figs layer's colours come through.



14 Now we'll apply a subtle edge effect to the duplicate Figs layer. Select the duplicate Figs layer and go to Filter > Flaming Pear > Organic Edges. Set the Edge Style to Thin/Soft, Smoothing to 50, Tweaker to 50, Edge Extent to Both and Source to Greyscale. Select the Flip checkbox and deselect the Colorize checkbox. Choose the Multiply option from the Glue pop-up menu and click OK.



15 To stylise the colours on the duplicate Figs layer go to Filter > ColourWorks > Solar, and set the Min/Max slider to 132, CR Mix to 181, MG Mix to 115 and YB Mix to 54. Now we'll make a colour change to the whole image to finish off. Add a new layer at the top of the stack and then go to Filter > Eye Candy 4000 > Marble.



16 Set the Vein Size to its maximum, Vein Coverage to 0, Vein Thickness to 100 and Vein Roughness to 50. Choose black for the Bedrock Color and yellow for the Vein Color. Then go to Filter > AlphaWorks > i-BlackBlackOut to delete the black from the layer, invert it and set the layer blending mode to Difference. A dramatic finish, but this last step really makes the finished illustration work.



Crazy colours

The Cybia ColourWorks filters are ideal for changing the colours in an image to create surrealistic results. We have used a couple of filters from this set for precisely this reason, and to give you an idea of how they can be used. The AlphaWorks filters have also been used, to show you how they can be applied in this context.



Dramatic finish

The final two steps in this project have made quite a dramatic change to the overall look of the illustration. Sometimes it may be necessary to make an adjustment like this to bring the whole process together at the end.

On your CD-ROM

Here's how to get the most from the disc that accompanies your Focus Guide

To access the resources and files on this disc, including the bumper plug-in collection and exclusive video tutorials, first insert the CD into your drive. Whether you're using a Mac or a Windows PC, the disc will work equally well. If the disc interface doesn't run automatically, look at the opposite page to find out how to start your installation manually.

Before you go on

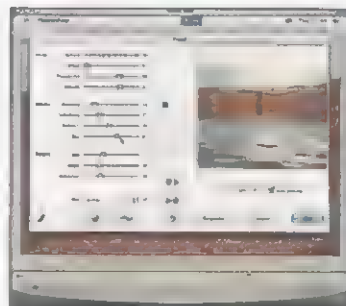
The first item that should appear on your screen is the disclaimer

window; here you'll need to click on 'I Accept'. Please remember that this disc has been scanned and tested at all stages of production, but – as with all new software – we still recommend that you run a virus checker before use. We also recommend that you have an up-to-date backup of your hard disk before using this disc. Future Publishing does not accept responsibility for any disruption, damage and/or loss to your data or computer system that may occur while using this disc, or the data and programs on it. Please

VIDEO TUTORIALS

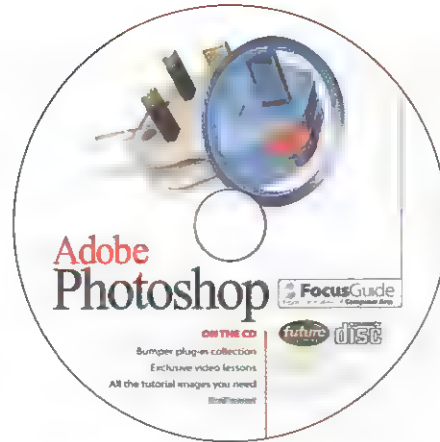
George Cairns demonstrates plug-ins in our expert video lesson

As a supplement to the printed tutorials in this issue, Photoshop expert George Cairns has supplied a range of video tutorials, lasting very nearly half an hour, which demonstrate the effects achievable by using the wide range of third party plug-ins. George covers plug-ins from popular producers Flaming Pear and nik Multi Media, including Flood, Infrared, Pop Art and Solar Cell. There are a total of ten movies to watch and learn from. The tutorials are supplied in QuickTime format; if you have trouble viewing them you may need to download the latest version of the player software from the address below.



In Flood.mov George shows how easy it can be to irrigate vast tracts of barren desert with the help of a filter

www.apple.com/quicktime/download



consult your network administrator before attempting to install any software on a networked PC.

Installation

Once inside you'll see a range of options in the menu bar. Click on a link to access the section that you require. Some files cannot be accessed via the interface; instead you'll need to open them via My Computer (PC) or by clicking the disc icon (Mac). Our video tutorials require the latest QuickTime Player, from www.apple.com/quicktime/

download. For more details about installing plug-ins, see below. If you have a query about your disc, email (support@futurenet.co.uk) for help. If you want to talk to a member of the team, call 01225 822743. Note that we can only provide basic advice on using the interface and installing software. We cannot give in-depth help on specific programs, or on your particular system configuration.

Starting your installation manually

PC users: click on the Windows Start button and click Run. Then click Browse and go to the CD directory in My Computer. Look for a file called PFGi.exe and double-click it. Then click OK in the Run dialogue, and the CD should then load up.
Mac users: Double-click the disc icon, then double-click PFGiClassic or PFGiOSX, depending on which OS you're using.

INSTALLING THIRD PARTY PHOTOSHOP PLUG-INS

You will need to do one of the following three things, depending on how the plug-in has been produced...

- 1 Automatic install:** Click the link on the CD interface to install the plug-in using the automatic installer. You may well need to browse to the Photoshop/Plugins folder on your hard drive.
- 2 Manual install:** Find the required plug-in in the 'Plugins' folder (On PC, double-click 'My Computer', right-click the CD and select 'Explore', look for 8BF files) and copy the files to the 'Photoshop/Plug-ins' folder on your hard drive.
- 3 Zipped files:** If the file that you find is a ZIP file (ending with .ZIP or .SIT) copy it to your desktop, then double-click and click through the prompts. Then you should copy the extracted file to the 'Photoshop/Plug-ins' folder on your hard drive.

Bumper plug-in collection

A varied collection of third party plug-ins to enhance your Photoshop projects



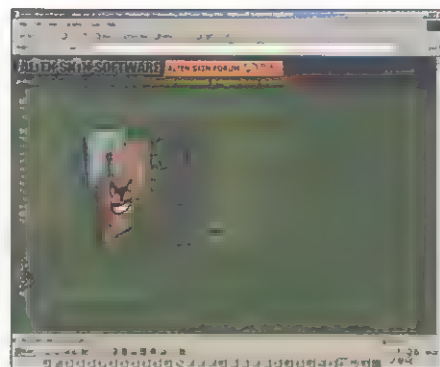
Supporting tutorial files

These files (which can be found in the 'Tutorial Support' folder on the disc) are all you should need to follow our tutorials to the letter. Of course, when you have the hang of the techniques involved they can all be applied to many of your own images. These images are taken from Frank Bartucca's private collection and are for personal and training use only. Not to be resold or used for commercial projects.

Eye Candy 4000 plug-in demo

Alien Skin's Eye Candy 4000 is a popular collection of 23 creative filters from Alien Skin, including shadows, bevels, glows, chrome, fire, smoke and wood effects.

www.alienskin.com

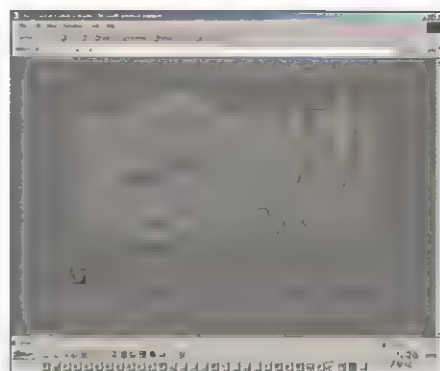


Alien Skin is one of the best known makers of plug-ins. Try the Eye Candy 4000 set on the CD

Plug-in collection from Cybia

A great bundle of over 100 free plug-ins from Cybia including the following collections: AlphaWorks, ColourWorks, EdgeWorks, EmbossWorks, MasterBlaster, Mezzy and SwapShop.

www.cybia.co.uk



Over 100 free plug-ins make up the amazing Cybia bundle. They're all free and fully functional

55mm plug-in demo

55mm, from Digital Film Tools, is a collection of filters which simulate many popular glass camera filters, lab processes, film grain, exacting color correction as well as natural light and photographic effects within Photoshop.

www.digitalfilmtools.com

Flaming Pear free plug-ins and demos

Flaming Pear produce some very popular plug-ins for Photoshop. Try them out with these demo versions plus find a bundle of 20 free full versions as well.

www.flamingpear.com

Nik Color Efex Pro! demo

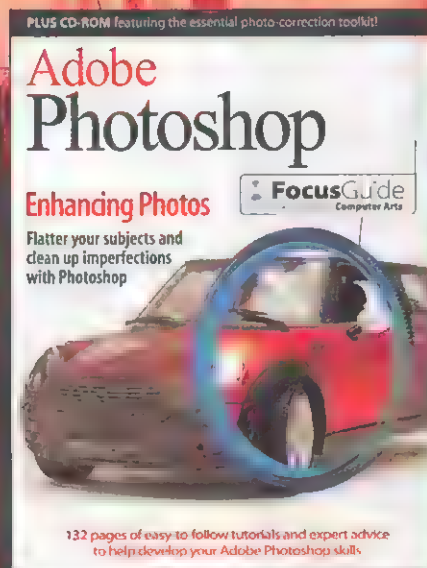
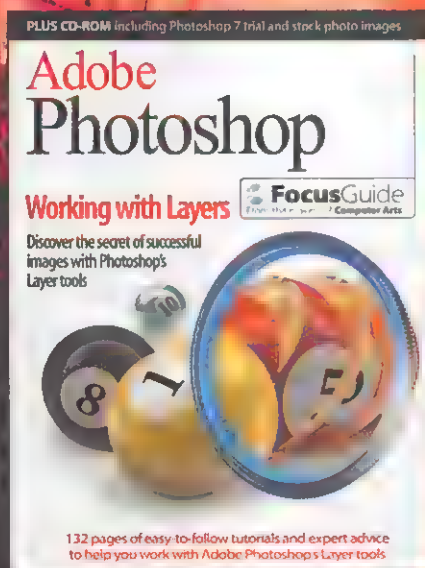
Nik Color Efex Pro! is an extensive bundle of plug-ins featuring many of the effects that would normally be associated with traditional photography. Check out the rest of the plug-ins available from Nik Multimedia at the address below.

www.nikmultimedia.com

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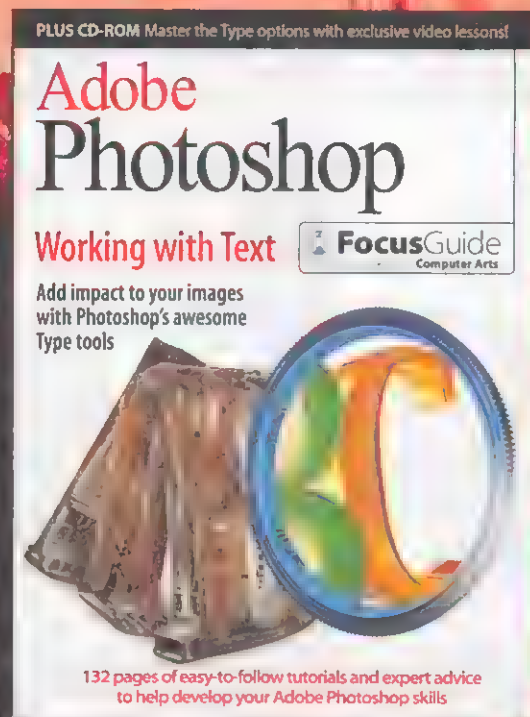
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All contents subject to change



ISSUE 9 ON SALE 8 APRIL

Glossary

Confused by Photoshop-speak? Here's our handy guide to essential terms found in this Focus Guide

Anti-aliasing

Moving pixels around can cause undesirable jagged edges to appear, where edited pixels have not blended smoothly together. Anti-aliasing refers to the process of smoothing out these jagged edges for a more natural look.

Blending modes

You use blending modes to determine how the pixels in a layer are blended with underlying pixels on other layers. By applying specific blend modes to individual layers, you can create a wide variety of special effects.

Brush

Brushes enable you to paint on Photoshop images with colour, other bits of images and pre-defined patterns. They mimic real brushes in that you can alter the size, hardness and texture in order to achieve the effects you want.

Colour channel

There are three colour channels in all colour images: red, green and blue. Each one contains information specific to that colour. Photoshop enables you to alter each channel independently, making it possible to reduce grainy blue skies without affecting the rest of an image, for example.

Feathering

Softening the edges of pixels in a selection, so that they will blend smoothly when moved elsewhere. Photoshop does this by only partially selecting some of the pixels around the edge of the selection.

Filter

A filter is a preset tool within Photoshop, which applies an

effect to an image (or a selection within the image). Some filters apply their effect in one click, while others offer more complex settings. Filter categories include Sharpen, Blur, Artistic and Stylize. Each of these offer further options via fly-out menus. For a complete list click in the Filter menu.

GIF (or .gif)

A type of image file format best suited for producing simple images for the web. Examples include logos, banners, buttons and anything made up of only a few flat colours.

Greyscale

An image is greyscale if it contains no colour information. Almost all digital camera files, for instance, will be in colour. But you can turn them into black and white with many fine gradations of grey, from within Photoshop by turning them into greyscale images.

Image size

This refers to the physical size of an image. For instance, a photograph you are working on may be 20x15cm. This matters most when you come to printing out the image.

JPG (or .jpeg)

A type of image file format that gives a desirable combination of small file sizes and good quality photo reproduction. It is commonly used in digital cameras to store the images that you take. The small file sizes also make it ideal for the web.

Layer

Layers containing effects or elements of images can be stacked on top of the original

image layer (the background) in order to change the appearance of the image. Layers do not directly affect the layers beneath them, in the same way that a blurry piece of glass placed over a photograph does not actually affect the photograph – in both cases, it is the appearance that is changed, leaving the original untouched.

Marquee

The flashing dotted outline that surrounds a selection. You'll also see it referred to in some places as 'marching ants'.

Resolution

A measure of how many pixels make up an image. A resolution of 300dpi (dots per inch) is recognised as the minimum if you're intending to print your images. 72dpi is sufficient for images intended for the web.

Selection

Any part of an image which you select with Photoshop's tools, shown by a marquee around it. You can then work on certain parts of an image, or remove them without affecting the rest.

Thumbnail

A small, 'thumbnail-sized' version of an image. You'll find them in folders of images and in Photoshop's File Browser. Because they're smaller than a full size image you can browse through them more quickly, which makes finding the file you're after far easier.

Pixel

An abbreviation for 'picture element', it is essentially a tiny dot of colour on screen. Most images are made of up millions of pixels, which

combine to make an image look seamless. Zoom in very close on an image, however, or enlarge it to a high degree, and you can clearly see these individual pixels.

Plug-in

An piece of software that adds extra features to Photoshop – usually under the Filters menu. Plug-ins cannot work independently of Photoshop; they need to be added to Photoshop's 'plug-ins' folder before they will work. Often called 'third party' plug-ins, because they are developed by companies other than Adobe.

PSD

Photoshop's own file format, which preserves elements such as layers and channels. If you're editing an image file, it's sensible to save it as a PSD, in order for the changes you have made to remain editable when you next open it.

Tool options bar

When a tool is selected, the corresponding tool options bar automatically appears at the top of the Photoshop window, giving you access to various options relating to the tool, often including such things as Anti-aliasing and Feathering.

Vector

A 'vector' is a type of graphical element. In Photoshop graphics are usually 'pixel-based', which means they are difficult to manipulate without adversely affecting their image quality. The advantage of vectors is that they are 'resolution independent', so can be scaled up and down, and resized without loss of quality.

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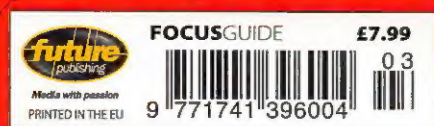
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